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## STRINDBERG BIBLIOGRAPHY. AUGUST STRINDBERG'S RECEPTION IN ENGLAND AND AMERICA: PART C: CRITICISM IN AMERICA

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### *Periodicals*

- 1893 Steffen, Gustaf. *Modern Review*. P. 197.  
A short but interesting introductory account of Strindberg.
- 1898 Sharpe, F. S. "August Strindberg." *Critic*, 32: 103-105.  
"August Strindberg with his multiple talents and tendencies owes allegiance to no school, to no cult, to no time. He is a buccaneer on the high seas of thought and steers to every point of the compass, making port in the strangest out of the way places, but skillfully. . . ."  
In the Preface to *Miss Julie* are expressed Strindberg's own theories: "The man who has become fixed in his own opinion, so as to have strongly marked tendencies and have become a well-defined character, has in reality ceased to grow and is no longer capable of receiving new lights and impressions."  
"Had the critics but shown more consideration in the past, and understood how to attract him instead of repulsing, our literature would have derived still greater benefits and his own career might have been different."
- 1899 Aug. 18 "Northern Pessimism." *Literature*, 19: 278.  
In *The Inferno* Strindberg has usurped the throne of Nietzsche.
- Sept. 2 "A Literary Woman Hater." *Literature*, 19: 278.
- 1901 July "Poets of the North." *Catholic World*, 73: 479.
- 1905 Jan. Huneker, J. G. "August Strindberg." *Lamp*, 29: 573-582.  
Reprinted in his *Iconoclasts*, New York, 1905.
- Oct. "The Swedish Ibsen." *Current Literature*, 39: 437-438.  
Comparison is drawn between Ibsen and Strindberg:  
"Strindberg as misogynist outreaches Schopenhauer and Nietzsche. Shows the eternal feminine, captivating in the abstract but impossible in actual life. In Christina is set forth his idea of Woman . . . a literal portrait of Harriet Bosse. . . ."
- 1906 Oct. Harbee, P. "Silhouettes of Some Swedish Writers." *Bookman*, 24: 143-145.

- "For a while he (Strindberg) burned with a gemlike flame in Greek motif, a stronger lustre than any known in modern literature."
- "In each of the fifty volumes to his credit, written in the course of twenty-six years, looms some particular aspect of his multiform individuality."
- 1908 May 23 "Foreign Plays for Pessimists." *The Father*, translated by Erichsen. *New York Times*, 13: 295.
- March 20 *Swanwhite*, translated by Ziegler. *New York Times*, 14: 166.
- April 8 *Swanwhite*, translated by Ziegler. *Nation*, 83: 367.
- 1911 Jan.-June Feb. "August Strindberg." *International*, 3: 37.
- March "The Anti-Feminine Genius of August Strindberg." *Current Literature*, 50: 316-317.
- March 5 *The Creditor*, translated by Ziegler. *New York Times*, 16: 122.
- April 16 *The Creditor*, translated by Ziegler. *Dial*, 50: 310.
- "It is easy to believe when seen as an acting piece; but the mind insists on asking, cui bon? when admiration of its dramatic skill and force has given way to reflection upon it as a study of life."
- July Johnson, O. M. *Facing Death*, by August Strindberg. *Dramatist*, 2: 185-187.
- August Björkman, E. "Slaughtering Strindberg." *Drama*, 3: 175-179.
- An article setting forth by rule and illustration the requisites for successful translation. Also a pointing up of Strindberg as one who had mastery of his own language as well as of modern idiom—the speech of the people.
- 1911/14 Mauritzson, Jules, "August Strindberg." *Scandinavian Studies and Notes*, 1: 127-139.
- Strindberg and 'The Woman Question,' as it is determined through his experience and reflected in his writings.
- 1912 Jan. 21 Strindberg's *Great Climacteric*. *New York Times*, p. 1. Occasion of Strindberg's 63rd birthday.
- "In this country the principal celebration will take place in Chicago... a performance of Strindberg's finest historical play will be given, the title role being acted by a noted Swedish director, A. Lindberg, the man who first staged Ibsen's *Ghosts*."
- "Some time ago it was announced by Stockholm that the long pending negotiations for an authoritative edition of Strindberg's works in Swedish has been brought to a conclusion. There will be more than fifty volumes in

- the collection and it will be, so far as possible, prepared under the author's supervision."
- Feb. Björkman, E. "August Strindberg." *Forum*, 47: 145-156.  
Significant statement. Conjunctive with article by the same author in the March *Forum*, entitled "August Strindberg; His Achievement."
- Feb. "The Strindberg Celebration." *American Review of Reviews*, 45: 159.
- Feb. "His Countrymen Honor Strindberg." *Book Buyer*, 37: 6-8.  
Negotiations for authoritative edition of Strindberg's work in Swedish now concluded. A similar edition in German was started several years ago. In America a first authorized Strindberg translation is about to be brought out by Chas. Scribner's Sons, to include some of the best plays rendered into English by Edw. Björkman.
- Feb. (Strindberg Birthday Celebration) *Forum*. 47: 255.
- March Björkman, E. "August Strindberg, His Achievement." *Forum*, 47: 274-288.  
The essay deals almost exclusively with Strindberg as an imaginatively creative writer although it touches, in passing, on wider ventures into other fields.
- March Mencken, H. L. "Plays by August Strindberg." *Book Buyer*, 37: 34-35.  
Reviews of *Dream Play*; *The Link*; *Dance of Death*. The *Dream Play* has a foreword in the Björkman translation, written by Strindberg as an afterthought in 1910, and given to Björkman's disposal. (Had not appeared previously in any language.)
- March 3 W. L. H. *Dream Play*; *Link*; *Dance of Death*, by August Strindberg; translated by Björkman. *New York Times*, 17: 109.  
The Swedish dramatist introduced to American readers in three dramas, showing him as realist, symbolist, and mystic.  
"At the end of the first volume in his *Inferno* we hear the terrible outcry: 'To search for God and to find the devil . . . that is what I have done.' At the end of the last volume one sees the dim shadow of Strindberg's ultimate belief."
- March 10 Hellberg, E. "August Strindberg: A Personal Impression." *New York Times*, p. 4.  
"August Strindberg the Man," by E. Björkman. *American Review of Reviews*, 45: 497.
- 1912 April *Dream Play*; *Link*; *Dance of Death*, translated by Björkman. *American Review of Reviews*, 45: 512.

- April 6 Burton, R. *Dream Play; Link; Dance of Death*, by August Strindberg, translated by Björkman. *Bellman*, 12: 435.
- April 11 *Dream Play; Link; Dance of Death*, translated by Björkman. *Independent*, 72: 795.  
 Literary notes on *Dream Play* and *The Dance of Death*.  
 "So heavy with mystic symbolism that we are not sure that we got the author's meaning; though we are quite sure, if we did get it, we did not like it."
- April 13 *The Father* produced. New York. *Dramatic News*, p. 17.
- April 17 *The Father* produced. *Dramatic Mirror*, 67: 6.
- April 20 *The Father* produced. New York. *Dramatic News*, p. 18.
- April 20 *Dream Play; Link; Dance of Death*, translated by Björkman. *Outlook*, 100: 877.  
 "In Strindberg pessimism reaches its ultimate conclusion . . . in powers of conceiving infernal passions and situations Poe is almost commonplace as compared with him. If this volume of plays be taken as an interpretation of the great body of his work, nothing could be more misleading as an interpretation of life."
- April 21 *Countess Julia*, translated by Charles Recht. *New York Times*, 17: 238.  
 "Badly translated but a drama of terrific force and horror . . . the actual lines are more crude than in the original, less vital, less possessed of the 'mot propre.' On the whole, however, the terrifying result is there. It stands out as clearly as in the original; it cannot be hid by conditions or defects."
- April 25 Metcalfe, J. S. *The Father*, by August Strindberg, translated by E. and W. Oland. *Life*, 59: 869-872.  
 "*The Father*: first presented at Berkeley Experimental Theatre. Not a pleasant play, but a powerful one, free from amateurish pretensions to intellectuality, with characters wonderfully drawn. Admirably interpreted by Warner Oland, translator, adapter, producer, and leading man."
- May 15 *Dream Play; Link; Dance of Death*, translated by Björkman. *American Playwright*, 1: 178-179.  
 "Strindberg has created no new dramatic laws nor technique. He is merely free from conventionality, governed by his materials and philosophy . . . his philosophy is a comic supplement of modernity."
- May *Dream Play; Link; Dance of Death*, translated by Björkman, *North American Review*, 195: 715.
- May *The Father*, translated by E. and W. Oland. *American Playwright*, 1: 146-153.

- May        *The Father* produced. *Theatre*, 15: 140.  
              "Oliver Wendell Holmes said of Zimmerman's Treatise on Solitude that he respected the title and let the book alone: so the layman may with *The Father*. The final impression in this play is that Strindberg is more anxious to say something than to have something to say."
- May    16    "Death of Strindberg." *Nation*, 92: 501.
- May    16    Josephson, A. G. S. "Strindberg Manuscripts Wanted." *Nation*, 94: 493.  
              Materials collected for Strindberg memorial volume.
- May    23    W. F. H. de. "Life and Works of August Strindberg." *Nation*, 94: 522-524. Book review of *Dream Play*; *Link*; *Dance of Death*, translated by Björkman.  
              In this analysis comparisons are drawn between the lives, and qualities within character, of Strindberg and Donne. "*The Dream Play*: not wholly of mystic quality, but contains elements through which the worth and effect of Strindberg's philosophy can be estimated. Strindberg's groping for truth makes clear his life tragedy. Passionate desire to know and help mankind resolved itself into a brutal jest. Skill in gathering and adapting individual moments of life led Strindberg to generalize too hastily. His work is instinct with futility."
- May    25    "August Strindberg." Editorial. *Outlook*, 101: 151.  
              "A man's work cannot be divorced from his life. Strindberg had high order of genius: he was baffled and limited by his comprehension of life which he saw in sections and from abnormal angles."
- June       Hamilton, C. "Strindberg in America." *Bookman*, 35: 358-365. Book review of *Dream Play*; *Link*; *Dance of Death*, translated by Björkman.  
              Evaluation of the author with special reference to the plays. Restrained and unprejudiced in statement. Treats transition from naturalistic to symbolistic period.
- June       Mencken, H. L. "The Terrible Swede." *Smart Set*, 39: 153-158.
- June       Nathan, G. J. "Going into Theatrical Details." *Smart Set*, 145: 152.
- June       West, M. F. *The Father*, by August Strindberg, translated by E. and W. Oland. *Green Book Album*, 7: 1204-1205.
- June       White, M., Jr. *The Father*, translated by E. and W. Oland. *Munsey's Magazine*, 47: 467.  
              "No hope from Sweden. The New York presentation of *The Father* was powerful but unpleasant, even as realism. It is not likely that our void in plays will be filled by importations from Sweden."

- June *The Dance of Death; Dream Play; The Link. Theatre*, 15: 15.  
Scene from *The Father. Theatre*, 15: 176.
- June "A New Strindberg Play." *Book Buyer*, 37: 105-106. *There are Crimes and Crimes*. Quote: Bjorkman's introduction to *There are Crimes and Crimes*.  
"The crimes of which they all become guilty are those which, as Adolphe remarks, are not mentioned in the criminal code . . . in a word, crimes against the palpable power that moves us against God. The play seen in this light pictures a deep-reaching spiritual change, leading us step by step from the soul adrift on the waters of life to the state where it is definitely oriented and impelled."
- June "America's Reception of the World's Supreme Woman-Hater." *Current Literature*, 52: 698-700.  
A key review of the 1912 period. Factual and interpretive. Includes references to early critics, translators and translations, individual plays and productions.
- June 1 "On Death of August Strindberg." *Dial*, 53: 422.  
"With Strindberg's passing the greatest figure in Swedish literature of our times disappears from the view of man. . . . The intensity of his intellectual life brought him close to the borderland between reason and unreason, but this would account inadequately for his extraordinary power to cause vibrations in the consciousness of his readers."
- June 2 *There are Crimes and Crimes*, translated by Edwin Björkman. *New York Times*, 17: 334.
- June 2 "August Strindberg." *New York Times Book Review* (Editorial).  
"Strindberg will appeal to future generations through his novels rather than through his plays."
- June 13 *There Are Crimes and Crimes*, translated by Edwin Björkman. *Independent*, 72: 1332.
- June 15 "Sweden's Brutal Poet." *Literary Digest*, 44: 1257.  
Lack of rational outlook limits Strindberg as a dramatist.
- June 16 *Countess Julia*, translated by Charles Recht. *Dial*, 52: 469.
- July DeFoe, L. V. *The Father*, by August Strindberg, translated by E. and W. Oland. *Red Book Magazine*, 19: 564-568.
- July Dodd, L. W., "Strindberg's Plays," translated by Björkman. *Yale Review*, New Series, 1: 690-693.  
"Strindberg, a man of genius; never the master of that genius or himself."  
Review of Björkman's introduction to latest translation.

- tions of plays. Emphasis on divisions of Strindberg's literary activity: quasi-romantic, middle naturalistic, autumnal renaissance. With Strindberg's approval the *Dream Play*, *The Link*, and *The Dance of Death* are selected as representative of the final period. Theme: 'Erase and pass on!'
- July Henderson, A. "August Strindberg (1849-1912); a Bibliography." *Bulletin of Bibliography*, 7: 41-42.
- July Pollock, C. *The Father*, *Green Book Magazine*, 8: 9-11, 122.
- July 11 *There Are Crimes and Crimes*, translated by Edwin Björkman. *Nation*, 94: 41.  
 "The deep forces of nature are here detached from man's power of will."
- July 27 Huneker, J. G. "Last of the Viking Poets." *Harper's Weekly*, 56: 19-20.  
 "In the wake of changing opinion Huneker modifies his earlier impressions of Strindberg. Now regards him as classicist of severest type; an observer of the unities; near Greek in his manipulation of the idea of fate and destiny."
- August Heller, Otto. "Strindberg and Ibsen." *American Review of Reviews*, 46: 251.  
 "Strindberg as mystic is overtowering Strindberg the realist."
- August *The Father*, translated by E. and W. Oland. *Blue Book Magazine*, 15: 694-696.
- August *There Are Crimes and Crimes*, translated by Edwin Björkman. *American Review of Reviews*, 46: 251.
- August 15 *Dream Play; Link; Dance of Death*, translated by Edwin Björkman. *Nation*, 95: 153.  
 Discussion of historical element within Strindberg's plays, to compare with earlier Scandinavian as well as Shakesperian plays.
- August 15 *The Father; Julie; The Outlaw; The Stronger*, translated by E. and W. Oland. *Nation*, 95: 153.
- August 17 *The Father*, translated by W. Oland. *New York Dramatic Mirror*, 67: 6.  
 Production of *The Father* calls forth views of N. Y. critics:  
*Press*: "Teeming with morbid unnatural situations."  
*Tribune*: "Many incidents are terribly and bitterly real."  
*Evening Sun*: "There is no escape from the splendid technique and the terrific power of the drama."  
*Evening Mail*: "It would seem a recital of Strindberg's marital woes."

*Evening Post*: "It is a mystery why it should have been thought worth while to produce so unpromising a piece."

- Sept. Stubb, J. P. C. "Work of August Strindberg." *Green Book Magazine*, 8: 518-526.

- Sept. *Miss Julie; The Stronger*, translated by Edwin Björkman. *Book Buyer*, Lamp, 37: 132.

"*Miss Julie* is one of the best known and widely acted of all Strindberg's plays. It has been given once even in this country by Nazimova and Orleneff, although in Russian translation; and . . . according to Björkman . . . it represents its author's most determined and daring endeavor to win the stage for naturalism."

- Sept. 19 *Miss Julie; The Stronger*, translated by Edwin Björkman. *Nation*, 95: 265.

Preface to *Miss Julie* is Strindberg's own interpretation of the play.

- Sept. 22 O'Sheel, Shaemas. *Miss Julie; The Stronger*, translated by Edwin Björkman. *New York Times Book Review*, 17: 513.

"We have at the bar two plays by August Strindberg . . . and a preface. Much is made of the fact that this is the first English translation of the preface. It is supposed to be a very terrible preface; the wrapper, so to speak, is marked with: Dynamite, Poison, Use No Hooks, This Side Up With Care. We open it gingerly, as a detective opens a Black Hand package in fear and trembling; and we find . . . a little sawdust and excelsior."

- Oct. *There Are Crimes and Crimes*, translated by Edwin Björkman. *North American Review*, 196: 572.

This analysis lifts Strindberg to a place as a great builder of dramatic structure rather than as a great painter of contemporary character.

- Oct. 24 *Miss Julie; The Stronger*, translated by Edwin Björkman. *Springfield Republican*, Springfield, Mass., p. 5.

- Nov. Serman, H. "Dual Personality of Strindberg," *Out West*. New series, 4: 329-331.

- Dec. 1 Goodman, Edu. "Another View Point on Symbolism and Naturalism." *Creditors; Pariah*, by August Strindberg, translated by Edwin Björkman. *New York Times Book Review*, 17: 710.

A viewpoint on Strindberg's symbolism and realism based on thirteen plays and narratives. "What Strindberg has lost in extensiveness he has compensated for in intensive force."

- Dec. 5 "Pessimistic Plays," *The Father; Countess Julia; The*

- Outlaw; The Stronger*, translated by Oland. *Independent* 73: 13; 8-1319.
- 1912/13 Mauritzson, J. "August Strindberg and The Woman Question." *Scandinavian Studies and Notes*, 1: 207-213.
- 1913 Jan. Hartmann, J. W. "Strindberg in English." *International*, 7: 5-6.
- Jan. Larsen, H. A. "Strindberg in America." *American-Scandinavian Review*, 1: 23-24.
- Leading critical review of Strindberg's plays, as published in America. Edw. Björkman and Velma Swanson Howard, translators. Provides a representation of Strindberg's literary and spiritual development.
- Jan. "August Strindberg." *Book News Monthly* 31: 357.
- "The Death Roll in Letters" for the year 1912.
- Jan. 4 *Creditors; Pariah*, translated by Edwin Björkman. *Outlook*, 103: 46.
- Jan. 16 Beyer, T. P. *Miss Julia; The Stronger*, translated by Björkman. (Also) *There Are Crimes and Crimes*, translated by Björkman. (Also) *Creditors; Pariah*, translated by Björkman. (Also) *Easter*, and *Stories*, translated by Howard. (Also) *The Father; Countess Julia; The Outlaw; The Stronger*, translated by Oland. (Also) *Lucky Pehr*, translated by Velma S. Howard. *Dial*, 54: 52-54.
- "His pessimism is not the ferment of the cynic, but biological, and so, complete."
- Jan. 23 *Plays: Creditors; Pariah; Easter*. *Nation*, 96: 88-89.
- Jan. 25 *Lucky Pehr*, translated by Velma S. Howard. *Outlook*, 103: 232.
- Jan. 26 *Lucky Pehr*, translated by Velma S. Howard. *New York Times Book Review*, 18: 31.
- Social Satire*. "Can this be Strindberg who ends this drama on the note of the 'woman-soul' leading upward and on!"
- Jan./Feb. Grummann, Paul H. "Modern European Dramatists." *Poet Lore*, 24: 42-52.
- Feb. *Creditors; Miss Julia; The Stronger; Pariah*, translated by Edwin Björkman. *North American Review*, 197: 286.
- Feb. 22 "August Strindberg: an Estimate." *Living Age*, 276: 495-499.
- March *Lucky Pehr*, translated by Velma S. Howard. *American Scandinavian Review*, 1: 26.
- March "The Work of the Translator" (in connection with Björkman's translations of Strindberg's plays). *Book Buyer*, 38: 34-35.
- Björkman, on translation. Quoted letter from Strindberg to Björkman.

"You may translate and publish as much as you want of my writings on whatever conditions are agreed to between you and the publisher. But do not forget to send a copy to England, for they are beginning to discover me over there, too. Keep, if possible, to the same publisher and moderate your demands to begin with . . . thus you may have less trouble in planning for a future edition of my collected works (some fifty volumes). And finally, good luck on the road, which probably will prove long and toilsome! Yours, 'August S.'"

- March "Strindberg in Chicago" ("Strindbergana Club"). *American-Scandinavian Review*, 1: 23.
- March 8 *Comrades; Facing Death; Easter; Pariah*, translated by Oland. *Nation*, 96: 239.
- March 27 *Lucky Pehr*, translated by Howard. *Springfield Republican*, p. 5.
- April (Henderson, A.) *Lucky Pehr*; translated by Velma Howard. *South Atlantic Quarterly*, 12: 178-180.
- Favorable analysis. Strindberg concludes: "In freedom from self there would be found happiness."
- April 2 *Pariah; The Stronger*, by Björkman, New York. *Dramatic News*, 69.
- April 3 *Lucky Pehr; Crimes and Crimes*, translated by Velma Swanston Howard. *The Independent*, Vol. 74.
- "*There Are Crimes and Crimes*, translated by Edw. Björkman, published by Scribner's, is now in rehearsal by the Abbey Theatre Company, in Dublin."
- April 24 *The Inferno*, translated by Field. *Nation*, 96: 419.
- "Strindberg did a greater service to the medical profession than to the general reader by keeping an accurate record of his hallucinations during the years spent in Paris in the 90's. His persecution mania recalls the manner in which he has tortured stage characters of his own creation."
- April 27 H. H. *Comrades; Facing Death; Easter; Pariah*, translated by Oland. *New York Times*, 18: 257.
- April 30 *Countess Julia*. *New York Dramatic News*, 69: 6. (Three special matinees, April 29 and 30, May 2, 1913.)
- May 1 *Lucky Pehr*, translated by Howard. *Nation* 96: 450.
- "May be called a little 'Faust.'"
- May 3 *The Inferno*, translated by Field. *Outlook*, 104: 37.
- "Of pathological rather than literary interest is this expanded extract from Strindberg's Diary."
- May 8 Metcalfe, J. S. *Miss Julia*, translated by Björkman. *Life*, 61: 930.
- "Is it the function of the theatre to lecture on abnormality?"

- May 13 *Lucky Pehr*, translated by Howard. *Chautauquan*, 70: 355.
- June Henry, A. S. "Plays" (*Comrades; Facing Death; Pariah*, and *Easter*). *Bookman*, 37: 371.  
 "Characters are drawn from life."
- July "The Amazing Candor of Strindberg's Self-Revelations." *Current Opinion*, 55: 54-55.
- Aug. Scheffeufer, Herman. "Correspondence Between Nietzsche and Strindberg." *North American Review*, 198: 197-205.
- Aug. 30 Björkman, E. "Strindberg and the Anglo-Saxon Mind." *Harper's Weekly*, 58: 27.  
 A pointed commentary on Strindberg the man.
- Sept. Henry, A. S. (Book review of the collected editions in English translation.) *Book News Monthly*, 32: 72-73.  
 The importance of accuracy within translation is stressed, in order to render possible advancement in the study of dramatic literature.
- Oct. "Plays, Third Series," *Swanwhite; Simoon; Debit and Credit; Advent; The Thunderstorm*, and *After the Fire*, translated by Björkman. *Book Buyer*, 38: 177.
- Nov. 16 "Different Phases of Strindberg's Art." *New York Times*, 18: 629.  
 Excellent journalistic report.
- Nov. 20 "August Strindberg, the Spirit of Revolt," by L. Lind-of-Hageby. *Nation*, 97: 486.  
 "L. Lind-of-Hageby has set forth the facts of Strindberg's life with much fulness and without desire to excuse her subject of great moral blame. Towards the literary works she is less critical, though showing none of the unthinking adulation with which the book market has been lately flooded."
- Dec. Marchand, J. "Plays, Third Series," translated by Björkman. *Bookman*, 38: 435-437.
- Dec. Marchand, J. "Strindberg in America." *Bookman*, 38: 435-437.  
 "Our national literary consciousness seems to be catching up on Strindberg, who twenty years since was discovered by France and Germany as the repellent genius of Swedish poetry."
- Dec. Zorn, A. (portrait, with comment). *Craftsman*, 25: 251.  
 Shown in Keppel Galleries in New York. "In this etching (of Strindberg) all of Strindberg's faults as well as his keenness, his wit, his tragedy, appear. Zorn's relentless lines are the lines which life itself had wrought with equally relentless fingers."
- Dec. 10 Fay, Francis C. "Strindberg—The Swedish Titan." *Theatre*, 18: 202.  
 Under Mary Shaw's direction and with Frank Reich-

- ter's assistance, *Countess Julie* was produced at the 48th Street Theatre in New York during April and May. It is the strongest and longest one-act play ever written.
- 1914 Jan. Hartmann, J. W. "Strindberg in 1913" (book reviews of *Plays*, third series, translated by Björkman). *The Red Room, By the Open Seas, In Midsummer Days and Other Tales* (all) translated by Schlaussner. *The Son of a Servant, The Inferno, Zones of the Spirit* (all) translated by Field. *On the Seaboard*, translated by Westergren. *American-Scandinavian Review*, 2: 54-55.
- Jan. Note especially Hartmann on Lind-of-Hageby.
- Jan. Henderson, A. "August Strindberg: Universalist." *South Atlantic Quarterly*, 13: 28-42. Reprinted as a monograph. Review of European dramatists including Strindberg. On Strindberg: "Quick perception not tested with revising keenness. . . ."
- Jan. Hartman, J. W. "August Strindberg, the Spirit of Revolt," by Lind-of-Hageby. *American-Scandinavian Review*, 2: 55.
- Jan./Mar. Henderson, A. *The Father*, translated by Erichsen. *Swan-white; The Creditor; Motherlove* (all) translated by Ziegler. "Plays, First and Second Series," translated by Björkman. *The Father; Countess Julia; The Outlaw; The Stronger; Comrades; Facing Death; Easter; Pariah* (all) translated by E. and W. Oland. *Countess Julia*, translated by Recht. *Easter; Lucky Pehr* (both) translated by Howard. *South Atlantic Quarterly*, Vol. XIII.
- Jan. 1 "Plays, First and Second Series," translated by Björkman. *Dial*, 56: 27.
- Björkman quoted: "This collection is unusually representative giving what might be called a cross section of Strindberg's development as a dramatist from his naturalistic revolt in the middle 80's to his final arrival at resigned mysticism and Swedenborgian symbolism."
- March Hartmann, J. W. *Samlade Skrifter*, by August Strindberg. *American-Scandinavian Review*, 2: 50.
- March "Strindberg Interpretation" (*Lucky Pehr*). *American-Scandinavian Review*, 2: 48.
- "The fairy play 'Lucky Pehr' is probably the most beloved in Sweden of all Strindberg's plays. The translation by Velma S. Howard will be given dramatic interpretation by Edith Cline Ford at the McDowell Club in New York on Feb. 20, 1914."
- April 1 Josephson, A. G. S. "Strindberg in English." *Dial*, 56: 300-303.
- A summarizing review of translations up to 1914. This criticism is documented by reference to specific

translations that have altered and distorted meanings in a way to make impossible a true understanding of the author.

- May Clark, B. H. "Strindberg, Reinhardt, and Berlin." *Drama*, pp. 270-279.

"This writer, in Berlin, is chosen Sweden's Poet, not the psychologist of gloom. *Heat Lightning*, produced by Max Reinhardt, was pronounced by Max Harden one of the two really significant plays of the season. In this play is achieved the end which innovators in the dramatic world are striving for . . . a perfect communion between audience and stage, sympathy and understanding between dramatist and public."

- May Clarke, J. "Work of August Strindberg." (Book review of plays, collected editions in translation). *Colonnade*, 7: 262-268.

- July D'Abdank, C. "Strindberg and Björnson." *Theatre*, 20: 27-, 42.

- July Drachmann, H. "To August Strindberg, 1891." *American-Scandinavian Review*, 2: 15.

Poem; translated by N. J. O'Connor.

- Aug. "Plays First and Second Series," translated by Björkman. *Book News Monthly*, 32: 595.

- Aug. *Lucky Pehr*, translated by Howard. *Book News Monthly*, 32: 595.

- Oct. Brandes, G. "August Strindberg; a Few Memories." *Vanity Fair*, 3: 2, 37, 86.

- Oct. 16 *Master Olof*, translated by Björkman. *Dial*, 59: 333.

- Nov. Brandes, G. "Brandes on Strindberg." *Bookman*, 40: 241-242.

To Brandes the complex nature of Strindberg was indicated in his appearance. "He looked as if he sprang from irreconcilable races: the forehead reminded one of Jupiter, the mouth and chin of a Stockholm street urchin. The upper part of his face was that of a mental aristocrat—the lower belonged to the 'Servant-girl's Son,' as he named himself in his autobiography."

- 1914/15 Elmquist, A. L. *Master Olof*, translated by Björkman. *Scandinavian Studies and Notes*, 2: 300.

"Successfully reproduces ruggedness of the style of the original. Introduction offers criticism of some details of the masterpiece and takes into account the historical setting, origin and history of the play."

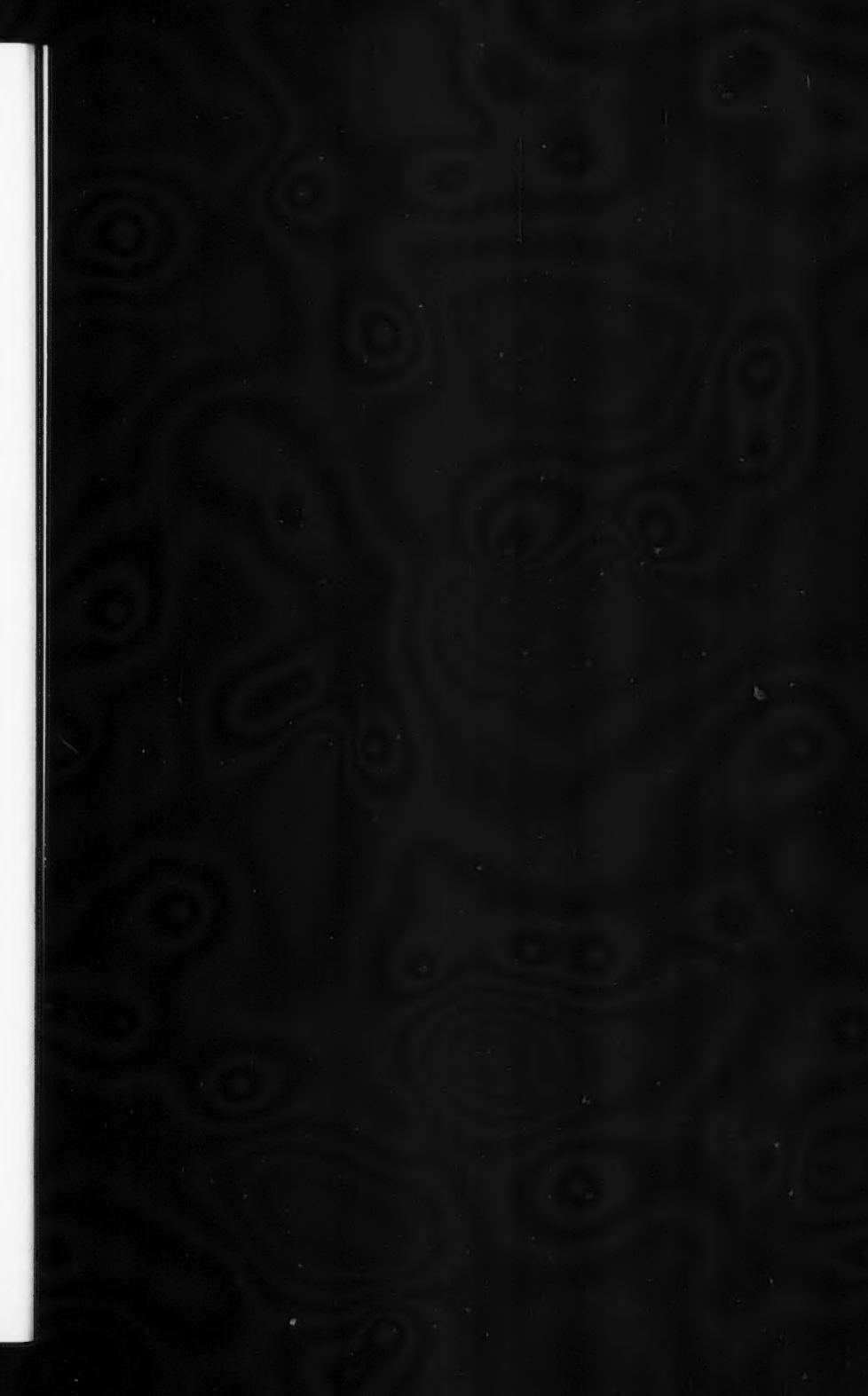
- Lessing, O. E. "Notes on Some German Translations of Scandinavian Authors" (including Strindberg). *Scandinavian Studies and Notes*, 2: 107-112.

A reference intended to show the superiority of

- German translation over that of the English and American.
- 1915 Knapp, Winifred. "Select List of Books in English about Scandinavians or by Scandinavians." *Bulletin of Bibliography*, 8: 187-192. (Strindberg: p. 191.)
- March 3 "Strindberg and American Critics." *New York Dramatic News*, 73: 5.
- July/Aug. Dodge, D. K. "A Strindberg Evening in Chicago" (poem). *American-Scandinavian Review*, 3: 214.
- Nov./Dec. *Master Olof*, translated by Björkman. *American-Scandinavian Review*, 3: 370.
- "In Strindberg's presentation of his hero, Olof becomes the prototype of all idealistic reformers, uncompromising at moments as Ibsen's Brand, but more living than he because more subtly studied in his moods of weakness as well as in his exaltation of strength." (*Dial*, Oct. 14, 1915, Vol. 59, p. 53).
- Nov./Dec. Parsons, M. H. "Strindberg, Reality and *The Dream Play*," translated by Björkman. *Poet Lore*, 26: 763-773.
- "*The Dream Play* is a satire on our concept of reality. All is flux."
- 1916 Jan./Feb. Hartmann, Jacob W. "Strindberg in 1915." Book review of *Master Olof*, translated by Edwin Björkman. *Advent*, translated (from the German) by Field. *American-Scandinavian Review*, 4: 55-56.
- Special reference to translations and translators. Björkman's explanation of his omission of the cosmic epilogue written for the 1878 version: this epilogue appears in English translation in the *International*, from the pen of Felix Grendon, year 1911. Noted: Claud Field's translations stem from the German of Schering, instead of from the Swedish original.
- Jan. 12 M., D. L. "Strindberg the Scandinavian. An Early Product of His Genius." *Boston Evening Transcript*, p. 24.
- Feb. Berman, H. "The Essence of Strindberg." *Colonnade*, 11: 58-63.
- March "Plays, Fourth Series"; *The Bridal Crown*; *The Spook Sonata*; *The First Warning*; *Gustavus Vasa*, translated by Björkman. *New York City Branch Library News*, 3: 44.
- March 1 M., D. L. "Plays, Fourth Series, On Romantic Scandinavia." Review of *The Bridal Crown*, translated by Björkman. *Boston Evening Transcript*, p. 24.
- "*Gustavus Vasa* and *The Bridal Crown* are Strindberg's impersonal plays."
- March M., D. L. "Plays, Fourth Series"; *The Bridal Crown*, *The Spook Sonata*, *The First Warning*, *Gustavus Vasa*. *American Review of Reviews*, 53: 376.

- "Björkman's interpretive preface gives background for plays, leads the reader into history of Sweden, and presents the country life of Sweden's beautiful province—Dalecarlia."
- April "Strindberg, the Man"; Frederika Uhl. *Theatre*, 23: 226.  
 Frederika Uhl quoted: "I regard Strindberg as the greatest dramatist after Shakespeare."  
 Frederika Uhl directed the production of *Easter* at Gaity Theatre, New York.
- 1916 "Plays, Fourth Series"; *The Bridal Crown; The Spook Sonata; The First Warning; Gustavus Vasa*, translated by Björkman. *Springfield Republican*, p. 15.
- June 6 Gregg, F. M. (and Powys, J. C.). "Work of August Strindberg." *Forum*, 55: 661-665.  
 Adverse criticism. "... When to sum up you have said that man is the symbol of consciousness, and women of emotion, you have said all that Strindberg with a great deal of tortured misinterpretation of his observation, and much futile bitterness, has indicated in about ten volumes of plays and stories."
- June 8 *Master Olof*, translated by Björkman. *Nation*, 102: 628.  
 "An excellent translation. A Swedish classic which the author rewrote several times before he could find publisher or producer. Written 1872, when Strindberg was 23. Loose construction and violence; yet bears the mark of genius."
- Dec. Burnzell, A. C. "Works of Strindberg; the 'National Conscience'." *Out West*, 44: 263-264.
- 1917 Feb. 8 "Plays, Fourth Series"; *The Bridal Crown; The Spook Sonata; The First Warning; Gustavus Vasa*, translated by Björkman. *Dial*, 62: 99-100. Homer Woodbridge.  
 "*Gustavus Vasa*: the strongest play in the volume is an historical play of extraordinary quality. Perhaps the nearest analogue is Shaw's *Antony and Cleopatra*."
- 1918 April 6 *Easter*, translated by Velma Swanston Howard. *Dramatic Mirror*, 78: 20.  
 "*Easter*, presented during Holy Week by Burkes Municipal Players was an event of unusual merit. Presented in New York by the Stage Society, 1916."
- June Thompson, V. "Strindberg and His Plays." *Bookman*, 47: 361-369.  
 Strindberg to Huneker quoted: "Women are never unhappy unless they have reason to be unhappy ... man alone is unhappy without cause."  
 "Strindberg was a great blind amorphous force sprawling in the dark life of his day, like a helpless animal in a pool! Yet, the greatest dramatist of his age and the

- most important figure in the intellectual evolution of all Europe." V. T.
- 1920 May 19 *The Dance of Death*, translated by Björkman, arranged by H. Stillman. *New York Clipper*, 68: 19.
- May 22 *The Dance of Death*, translated by Björkman, arranged by H. Stillman. *Dramatic Mirror*, 8: 1046.
- Theatre Guild produces Strindberg's play at private performance. Garrick Theatre. "Stillman has mutilated the play in his effort to telescope Parts I and II. Devoid of popular appeal, *The Dance of Death* offers a fine subject for laboratory dissection."
- May 29 *The Dance of Death*, translated by Björkman, arranged by H. Stillman. *Independent*, 102: 273.
- June 5 Lewisohn, L. *The Dance of Death; Jangled Lives*, translated by Björkman. *Nation*, 110: 774-775.
- The Dance of Death*, Theatre Guild performance.
- "Despite its comparative inadequacy the production brings to an honorable close the second season of the only American theatre of which we can be wholly proud. What a play! Written in 1901, it leaps beyond its year and ours and establishes the dramaturgy of the future. Its method is simple; it deals with people not with moral attributes. It does not let an abstract quality overshadow a man. . . ." Penetrating analysis of a single play, which far outreaches the so frequent cursory reviews.
- July/Aug. *The Dance of Death*, translated by Björkman, arranged by H. Stillman. *Theatre*, 32: 30.
- Jan./Dec. Uppvall, Axel John. "August Strindberg," *Poet Lore*, p. 68.
- A psychoanalytical study with special reference to the Oedipus complex. A reprint.
- 1921 Brett, A. "Psychological Abnormalities in August Strindberg." *Journal of English and Germanic Philology*, 20: 47-98.
- Strindberg's writing broadly supports a psychological theory.
- Feb. 26 Gosse, E. "Strindberg." *Living Age*, 308: 555-557.
- July 9 Maury, L. "Strindberg's Confessions." *Living Age*, 310: 77-83.
- Critical article from French point of view. Centers about "The Bondswoman's Son" but extends to plays.
- Oct. 8 Lie, E. "Strindberg's Suspicions." *Living Age*, 311: 100-102.
- 1922 May Mortensen, J. "Strindberg's Personality." *American-Scandinavian Review*, 10: 289-295.
- "He deserves to be placed among the great spirits beginning with Rousseau and ending with Tolstoi. Strindberg's world is like Dante's *Inferno*, teeming with de-





- scription of error, vices, crimes, of humanity. His contempt for the human race is equalled only by Swift."
- Quotes Strindberg: "Mine is not the keenest intellect, but the fire of my genius is the highest in Sweden."
- 1924 May 10 *Creditors*, translated by Björkman. *New York Clipper*, 70: 20.
- Nathan, G. J. "Strindberg's Work." *The American Mercury*, 1: 373-374.
- Considers Strindberg an excellent dramatist, when sane. On other occasions (*The Spook Sonata*, put on by the Provincetown Players) his plays become "the ravings of a lunatic, a burlesque of intelligibility, and a caricature of sanity."
- Jan. 2 Lewisohn, L. *The Dance of Death*, translated by Björkman. *Nation*, 118: 16.
- Frau Friesch on December 16 gave a performance of *The Dance of Death*. "Loyalty to inner truth."
- Jan. 5 Trotskii, I. "Reminiscences of Strindberg." *Living Age*, 320: 38-41.
- Quotations from an interview between Strindberg and August Dni, representative of Berlin Anti-Bolshevist Russian-language Daily, who wishes him to write an article about Tolstoi for the 50th anniversary jubilee. This proves a most honestly illuminating criticism on Strindberg's times, work, and personality. The Sven Hedin controversy is dealt with.
- Jan. 23 Kellock, H. *The Spook Sonata*, translated by Björkman. *Freeman*, 8: 472.
- Jan. 23 Young, Stark. *The Spook Sonata*, translated by Björkman. *New Republic*, 37: 231-232.
- Done by Provincetown Players—with masks—"in order to convey within disorder, violence, poor taste, and mental disease, its own interpretation of unity and force."
- Jan. 23 Kellock, *The Freeman*.
- "Provincetown Players with a rare sense of navigation manage to pilot it (*Spook Sonata*) through, without being wrecked on the rocks of derisive laughter. . . ."
- Jan. 24 Benchley, R. C. *The Spook Sonata*, translated by Björkman. *Life*, 83: 18.
- "If you ask what the play means—we believe that the 'Parrot Woman' is supposed to represent Belgium; the old Man, the Division of Labor in Modern Industrialism; and that the whole point is that you can't mix *Weltschmerz* with politics and still keep in touch with the Absolute."
- Feb. 6 Lewisohn, L. *The Spook Sonata*, translated by Björkman. *Nation*, 118: 147-148.

"Despite an enormous admiration for Strindberg as a whole I am comparatively unimpressed by *Spook Sonata*. It is not profound. It is only opaque. . . . Strindberg never for a moment frees himself from the seven veils of illusion. As a naturalist he is great; his facts speak out beyond his vision. Here he seems to seek vision. I do not ask, Heaven forbid, for silver linings. I ask for transcendence."

- April *Spook Sonata* (illustrations with comment). *Theatre Arts Monthly*, 8: 217-218.
- June 14 Uhl, Marie. "Strindberg's Second Marriage." *Living Age*, 321: 1153-1156.  
From *Prager Tagblatt*, Feb. 26. Concerns the personal recollections of Marie Uhl, the mother of Strindberg's second wife.
- Dec. 27 "Strindberg as Sculptor's Model." *Living Age*, 323: 721-2.
- 1925 April 4 "Warming Over Strindberg." *Living Age*, 325: 74-75.  
Interest in Strindberg is waning in England and America. Reasons; inadequate translation, retention of Strindberg's letters, indifference of administrators.
- Aug. Mauritzson, J. A. "A Forgotten Speech by Strindberg." *Scandinavian Studies and Notes*, 8: 215-220. In response to a toast on the occasion of the first performance of *Master Olof* in Stockholm, March 15, 1890.  
This is an interpretation of the speech made by Strindberg (recorded: *Svenska Dagbladet*, March 18, 1890) at a banquet following the first performance of *Master Olof* at Dramatiska Theater in Stockholm. Also: quotation from a letter to Brandes (April 12, 1890) in which Strindberg states his various phases of political alignments.
- 1926 Feb. 3 Krutch, J. W. *The Dream Play*, translated by Björkman. *Nation*, 122: 122-123.  
The Provincetown Players are for the first time in America offering *The Dream Play* of Strindberg.
- March (Portrait Etching of Strindberg.) *Theatre Arts Monthly*, 10: 142.
- April 8 Benchley, R. *Easter*, translated by Edwin Björkman. *Life*, 87: 27.
- 1927 April Blauvelt, Hiram. "Strindberg, the Eccentric." *Mentor*, 15: 50-51.
- May 4 House, R. T. "Strindberg: Leben und Dichtung," by E. Von Heden. *Nation*, 124: 508-509.  
Quote: Review by Roy Templehouse. "Strindberg is better known and liked in Germany than in France, England and America. The French dislike him because

his characters are unequal, Anglosaxons, because he is outspoken and painful; but he is a great writer because he feels deeply and speaks truly." "Like poor demented Cassandra, discerning signs of events which escaped the sanest and wisest of her open-eyed countrymen, Strindberg has a frequent clairvoyant vision of the world of phenomena."

- Nov. Benson, A. B. "Strindberg's Conception of History," by H. V. E. Palmblad. *Scandinavian Studies and Notes*, 9: 271-273.

"A well digested scholarly product. The author has succeeded in wading through a mass of theories, influences, and contradictions and still keep his feet on the ground. This fact, together with the introduction of painstaking conclusions at the ends of many of the chapters, makes the work a convenient labor-saving digest for those who have neither time nor inclination to read 60 vols. of Strindberg."

- 1928 Dec. Hayward, I. N. "Strindberg's Influence on Eugene O'Neill." *Poet Lore*, 39: 596-604.

"O'Neill is not a copyist; he may be indebted to Strindberg for his inclination toward certain types of dramatic themes and his preference for certain methods of treatment. Strindberg and O'Neill both portray the seamy side of life; both are fond of showing characters under the stress of powerful emotions, men and women who are helpless puppets operated by strings of some powerful obsession, human souls crushed and frustrated by some insentient inexorable fate, who 'reach for the stars and stumble over dunghills.'"

- 1928/29 Dahlström, C. "August Strindberg, the Father of Dramatic Expressionism." *Papers of Michigan Academy of Science, Arts and Letters*, 10: 261-272.

Question: What is Expressionism? Significant analysis of *To Damascus*. Strindberg's identification with this art-form. Note: reviews to follow.

- Palmblad, H. V. E. *Strindberg's Dramer*, by M. Lamm, 1924-1926, two volumes (critical review). *Scandinavian Studies and Notes*, 10: 115-117.

"In these two volumes Martin Lamm, one of the foremost among Swedish scholars, has traced the development of Strindberg's dramatic activity from *Fritänkaren* to *Stora landsvägen*. The drama was the only genre in which Strindberg had a purely technical interest, yet Strindberg as a man of letters is a single indivisible personality whose dramatic productions can be under-

stood only as a part of his entire authorship. *The Inferno* especially may be clarified by means of reference to unpublished letters and printed confessions. Strindberg's authorship with a few exceptions was one gigantic self-incarnation. Of all who have written on Strindberg, Lamm is the one who has best caught the spirit of his works and who comes nearest to a correct understanding of the peculiarities of the Swedish genius."

- 1930 Lohrke, E. "August Strindberg, the Bedeviled Viking," by V. J. McGill. *Nation*, 131: 183.

"Dr. McGill has almost a childish faith in the soundness of Freudian method, but pilots the Bedeviled Viking with skill and conviction."

- March Garret, G. "Strindberg Pioneer of Realism" (with portrait). *Theatre*, 51: 38-39, 60, ff.

When George Bernard Shaw was awarded the Nobel prize by the Swedish Academy in 1926, he directed that the fund be established for the purpose of making Swedish literature better known in England. As a result the Anglo-Swedish Foundation was formed in 1927 with Shaw as honorary president; and the author chosen as the greatest Swedish writer, to be honored with translation by the Foundation, was Strindberg. The first volume was published in August 1929 (Jonathan Cape) and contains five plays with an introduction by J. G. Robertson, director of Scandinavian Studies at the University of London.

- April Haugen, E. I. "Strindberg the Regenerated; a Study of Moral Personality in a Group of His Later Plays, 1898-1907." *Journal of English and Germanic Philology*, 29: 257-307.

A literary study to build the theory of regeneration as a thing evidenced in Strindberg's writings. "We cannot withhold admiration for him . . . even aside from his artistic and dramatic genius . . . as a man who did not passively accept, but achieved Christianity; and who after a life of struggle against his exaggerated sensibilities found in its gospel of love the only balm which could minister to a mind diseased."

- July Allen, E. M. "August Strindberg, the Bedeviled Viking," by V. J. McGill. *New Republic*, 63: 213-214.

Larsen, H. A. *Easter* and other plays, translated by E. Clasen, C. D. Locock, E. Palmstierna and J. B. Fagan. *American-Scandinavian Review*, 18: 442.

"To an American critic it seems unfortunate that the campaign for introducing Swedish literature to English

readers should begin with the publication of nine plays, all of which have appeared in good American versions by either of those veteran translators from the Swedish, Edward Björkman and Velma Swanston Howard."

"If the English editions were the work of some recognized Strindberg authority who would give to Strindberg's work the same devoted service that Archer gave to Ibsen's, the undertaking would be its own justification. But the volume that is now available is a haphazard collection by various translators. . . . Some are better than others, but none of them can lay claim to the special knowledge of Strindberg possessed by Edw. Björkman, whose pioneering labors to make the great Swedish dramatist known are apparently to be brushed aside as if they did not exist."

- 1931 Palmlblad, H. V. E. "Strindberg's Dramatic Expressionism," by C. E. W. L. Dahlström. *Germanic Review*, 6: 205-207.
- The introduction offers a concise sketch of the philosophical background of the expressionist movement. The author proceeds to lean heavily on authority to build his investigations, and succeeds through this, and his own findings, to offer a synthesis of dramatic theory and practice, to be used as norms in the presented study of Strindberg's plays.
- Oct. 28 Young, S. *The Father* produced. *New Republic*, 68: 301.
- "Despite Lorraine's obvious portrayal of the leading role, *The Father* is by far the finest thing in town so that all comparison is garish."
- Oct. 28 Young, S. *The Father* produced. *Independent*, 159: 280.
- "What overwhelmed me was the sense of living drama . . . there is the magnificent dramatic imagery, supreme in the act of the old nurse . . . it symbolizes Strindberg's idea as wholly as the vulture symbolized the idea in Prometheus."
- Nov. (Scene from *The Father*, with comment.) *Theatre Guild Magazine*, 9: 2-4.
- "Of all modern plays closest to the Greek . . . it attacks the modern family relationship with the same sledgehammer as Aeschylus used to attack the ancient clan."
- Nov. 28 Jordan, E. J. *The Father*. *America*, 46: 188.
- Dec. De Casseres, Benjamin. "Broadway to Date," *The Father* produced. *Arts and Decoration*, 36: 55.
- 1932/33 Uppvall, A. J. "Strindberg's Dramatic Expressionism," by C. E. W. L. Dahlström. *Scandinavian Studies and Notes*, 12: 24-28.

Special exception is taken to Chapter VII, which treats of the religious element in Strindberg's post-*Inferno* plays.

"The work is otherwise excellently planned and executed."

- 1933 Burkhard, A. "August Strindberg and Modern German Drama." *German Quarterly*, 6: 163-174.

Jan. Hertzman-Ericson, G. "Swedish Memoirs and Biographies." (Book review of Strindberg's Letters to Harriet Besse.) *American-Scandinavian Review*, 21: 34-36.

March Davidson, S. E. "'Stream of Consciousness' Drama"; an introduction to the *To Damascus Trilogy of Strindberg*. *Poet Lore*, 42: 71-80.

Feb. 21 McGill, V. J. "August Strindberg," by G. Campbell. *Nation*, 138: 225-226.

Favorable, general review.

- 1934 March Hertzman-Ericson, Gurli. *Strindberg och hans andra hustru* (*Strindberg and His Second Wife*, by Frida (Uhl) Strindberg). *American-Scandinavian Review*, 22: 258-259.

Throws light on *Inferno* period. Expresses faith in Strindberg's great and original genius, and personal pre-eminence. The book is written against a background of Berlin's literary world and ends with the tale of the romantic marriage at Helgoland, May 2, 1893.

- 1935 Johnson, W. G. "Strindberg," G. A. Campbell. *Journal of English and Germanic Philology*, 34: 288-289.

Intended as an introduction to Strindberg and will serve as a convenient biographical introduction; yet neglects earlier contributions of the adequate writers on Strindberg.

June Hertzman-Ericson, G. "Current Swedish Books." (Book review of F. (Uhl) Strindberg's *Strindberg och hans andra hustru*). *American-Scandinavian Review*, 23: 165-166.

- 1936 Dahlström, C. W. E. L. "The Analysis of Literary Situation." *PMLA*, Vol. LI, No. 3, pp. 872-889.

- 1937 Jan. H. N. "O'Neill Proud of Debt to Strindberg." *American-Swedish Monthly*, 31: 20.

Though unable to be present at award of the Nobel Prizes on December 10, 1937, Eugene O'Neill sent a message in which he generously acknowledged, once more, his indebtedness to the great Swedish dramatist, Strindberg, who himself never received the Nobel Prize. He said: "This thought of original inspiration brings me to what is for me the greatest happiness this occasion affords, and

that is the opportunity it gives me to acknowledge, with gratitude and pride, to you and to the people of Sweden, the debt my work owes to that greatest genius of all modern dramatists, your August Strindberg. It was reading his plays when I first started to write in the winter of 1913-14 that, above all else, first gave me the vision of what modern drama could be. . . ."

- July (In connection with 25th anniversary of Strindberg's death) *American-Swedish Monthly*, 31: 25.
- Sept. (In connection with 25th anniversary of Strindberg's death; memorial program in Stockholm) *American-Scandinavian Review*, 25: 262.
- "The memory of August Strindberg, Sweden's greatest dramatist, was observed in Stockholm on May 14, which marked the 25th anniversary of his death. *To Damascus* was given a special performance at the Royal Dramatic Theatre, while another of his plays was broadcast from the Stockholm Radio Theatre. Although he never received the Nobel Prize or was made a member of the Swedish Academy, this august body last year took official notice of Strindberg at the Academy's 150th anniversary."
- 1938 Feb. (In connection with unveiling of the new Strindberg statue in Sweden) *American-Swedish Monthly*, 31: 24.
- Feb. 14 *Bridal Crown*, translated by Björkman. *Time Magazine*, 31: 36.
- Feb. 21 Nathan, G. J. *Bridal Crown*, translated by Björkman. *Newsweek*, 11: 28.
- Sept. Produced by the Experimental Theatre Inc. "Learn at the Experimental Theatre what not to do!"
- Dahlström, C. E. W. L. "Situation and Character in 'Till Damascus.'" *PMLA*, 53: 886-902; bibliographic footnotes.
- A stenciled pattern made up of prime forces of the dramatic conflict: the organic, the social, the egoic, the divine, and the physical.
- 1938 Dec. Akerhjelm H. "August Strindberg" (with portrait). *American-Scandinavian Review*, 26: 312-317.

Strindberg placed in the annals of letters as the greatest author of modern times. "Strindberg is not merely one of the great names of our literature. He is the first of our great poets to belong to our own age, to speak our own language, to deal with problems which are still of moment to us. In August Strindberg we honor the first and greatest of our modern authors."

1938/39

Wenger, C. N. (and Dahlström, C.). "Aesthetics of the Modern Awakening in Scandinavia: Ibsen and Strindberg." *Scandinavian Studies and Notes*, 15: 58-65.

The 'delimiting and clarifying' of certain basic contributions of primary importance in the Scandinavian phase of the Modern Cultural Awakening. Attention is focused on Ibsen and Strindberg.

"Strindberg exploited the superficial, local, and provincial only as far as they could lend meaning to the ultimate. Ibsen (we conclude) became a master in the dramatic presentation of current social experience through an understanding use of organic situations, living situations, exemplifying conflicts which were observed realities to him and his contemporaries. Strindberg through his own inner conflicts was already himself the embodiment of situation. His problem was to exploit ultimate reality in art, the universalized reality born within the conflicts of the psyche; and thus he created expressionism."

(Cf. *PMLA*, Vol. LI, No. 3, Sept. 1936. Pp. 872-889.)

May

Wenger, C. N., and C. E. W. L. Dahlström. "Aesthetics of the Modern Awakening in Scandinavia: Ibsen and Strindberg." *Scandinavian Studies and Notes*, 15: 58-65.

Correspondence, *Scandinavian Studies and Notes*, 15: 172, challenging letter on above article by A. E. Zucker. Rejoinder to Zucker's letter by C. N. Wenger, correspondence, 16: 41.

1939 Nov.

Dahlström, C. E. W. L. "Is Strindberg's 'Fadren' Naturalistic?" *Scandinavian Studies and Notes*, 15: 257-265.

Naturalism defined. In terms of this definition *The Father* is not a naturalistic play.

1940 Aug.

Dahlström, C. E. W. L. "Strindberg's 'Fadren' as an Expressionistic Drama." *Scandinavian Studies*, 16: 83-94.

A group of norms are set up for expressionism which function in the analysis of the play, *The Father*. The author in the light of ten factors, analyzed in terms of the derived norms, concludes that *The Father*, although not a full-fledged expressionistic play, is definitely a beginning in the direction of expressionism.

Aug.

Dukes, Ashley. "The Southward Norseman." *Theatre Arts*, 24: 550-554.

Aug.

Low, Lady. "Swedish Drama in Britain." *Theatre Arts*, 24: 555-556.

Aug.

Wieselgren, Oscar. "Strindberg's Significance for the Swedish Theatre." *Theatre Arts*, 24: 575-578.

1941 Feb.

Sitwell, Osbert. "The Man Who Drove Strindberg Mad." *Life and Letters To-day*, 28: 141-148.

- May Dahlström, C. E. W. L. "Strindberg and the Problems of Naturalism." *Scandinavian Studies*, 16: 212-219.
- A tentative prolegomenon to a study of Strindberg's naturalism. Zola as arch-propagandist for literary naturalism in the 19th century is suggested as one who might provide the criteria for one kind of naturalism which might have influenced the writings of Strindberg. The study thus leads to illumination of points in which Strindberg's plays conform to the criteria of Zola's naturalism.
- 1942 Nov. Dahlström, C. E. W. L. "Theomachy: Zola, Strindberg, Andreyev." *Scandinavian Studies*, 17: 121-132.
- Emphasis is placed on the challenge within the plays *Vid havet* and *Till Damascus* as being an essential part of the ensuing action and derived from Strindberg's reactions to his own experiences. Comparisons indicate possible borrowings, though with lines of demarcation, from Zola.
- Gustafson, Alrik. "Some Early English and American Strindberg Criticism." *Scandinavian Studies Presented to George T. Flom by Colleagues and Friends*. Urbana, Illinois, Illinois Studies in Language and Literature, 29: 106-124.
- A comprehensive referential criticism.
- (A footnote to the edition of *Scandinavian Studies* presented, in honor, to Dr. George T. Flom. University of Illinois Press, 1942):
- My tribute to a great name in the annals of Scandinavian scholarship, and the earliest director of my interest in Scandinavian studies, stands expressed: "The Reception of Strindberg in England and America." Thesis and bibliography, pp. 188. University of Colorado, 1940 (Esther Elizabeth Rapp).
- 1943 Nov. Dahlström, C. E. W. L. "Strindberg's 'Naturalistiska Sörgespel' and Zola's Naturalism: I. 'Fröken Julie'." Introduction. *Scandinavian Studies*, 17: 269-281.
- Chapter one of an investigation of the problem of Strindberg's contribution as a playwright within the naturalistic movement. This chapter sets up a definite plane of reference to be employed in the analysis of Strindberg's play, 'Fröken Julie,' based upon the elements pertinent to all narrative forms of literature, namely, subject matter, language and style, setting, dramatis personae, situation, plot and theme. These elements are examined first as they are qualified by Zola's naturalism.
- 1944 Feb. Dahlström, C. E. W. L. "Strindberg's 'Naturalistiska Sörgespel' and Zola's Naturalism: II. 'Fröken Julie'."

- Subject matter and sources. *Scandinavian Studies*, 18: 14-36.
- May Dahlström, C. E. W. L. "Strindberg's 'Naturalistiska Sorgespel' and Zola's Naturalism: III. 'Fröken Julie'." *Dramatis personae. Scandinavian Studies*, 18: 41-60.
- The naturalistic writer's subject-matter consists of man and his world. The world must be given significant place because it is the environment in which man lives. Strindberg places his major emphasis, in his introduction to 'Fröken Julie,' upon *dramatis personae*, yet they are not individuals of single character traits but represent the human complex personality.
- Gustafson, Alrik. "Strindberg and Björnson in Paris." *Yearbook of the American Institute of Swedish Arts, Literature, and Science*. Minneapolis, Minnesota. Pp. 53-65.
- On Strindberg: A chapter from Strindberg's life while in Paris in the 80's. Copious quotations setting forth episodes and conversations involving Jonas Lie and Björnson in relation to Strindberg.
- 1946 Feb. Strindberg, August. "Gustavus Vasa." Excerpt. Translated by Björkman. *Senior Scholastic*. (Teachers edition). 48 (February 18, 1946), 13-15.
- Nov. Lundsén, James A. "Santre and Strindberg." *Times Literary Supplement*, 45: 577.
- 1947 May Dahlström, Carl E. W. L. "The Parisian Reception of Strindberg's Plays." *Scandinavian Studies*, 19: 195-207.
- June Sprigge, Elizabeth "Strindberg—Towards an Interpretation." *Life and Letters*, 53: 181-191.
- 1948 Feb. Goldbaum, Peter and Robin Short. "Last Dance." (Adaptation of Strindberg's *Dödsdansen*.) Criticism. *New Republic*, 118 (February 9, 1948), 34.
- Feb. Goldbaum, Peter and Robin Short. "Last Dance." (Adaptation of Strindberg's *Dödsdansen*.) Criticism. *Newsweek*, 31 (February 9, 1948), 70.
- Feb. Goldbaum, Peter and Robin Short. "Last Dance." (Adaptation of Strindberg's *Dödsdansen*.) Criticism. *New Yorker*, 23 (February 7, 1948), 42.
- March Goldbaum, Peter and Robin Short. "Last Dance." (Adaptation of Strindberg's *Dödsdansen*.) Criticism. *Forum*, 190 (March, 1949), 158.
- Aug. Gustafson, Alrik. "Recent Developments and Future Prospects in Strindberg Studies." *Modern Philology*, 46: 49-62.
- An analysis and critical appraisal of the extended investigations on the life and work of August Strindberg by the following scholars: Martin Lamm: *August Strind-*

- berg. Gunnar Ollén: *Strindbergs 1900-tals Lyrik*. Torsten Eklund: *Före röda rummet, Strindbergs ungdoms journalistik i urval*. Walter Berendsohn, *Strindberg's problem, Essäer och studier*. Vogn Borge: *Strindbergs mystiske Teater, æstetisk—dramaturgiske, Analyser med Særlig Hensyn Taget till Drømspelet*. H. Jacobson: *Digteren og Fantasten, Strindberg paa 'skov lyst'*. Hans Taub: *Strindberg als Traumdichter*. Reference to shorter studies and a broad outline of possibilities for future research in Strindberg.
- 1949 Erdmann, N. Quotation from biography by Erdmann in column "Not in the Reviews," under title "Strindberg's Abnormality." *Books Abroad*, 23: 29.
- Feb. Dahlström, Carl E. W. L. "August Strindberg—1849-1912. Between Two Eras." *Scandinavian Studies*, 21: 1-18.
- "Strindberg was caught between two great eras, the one that had not yet passed and the one that had not yet come into being." In this article consideration is given to the pattern of the Old Era, confident of the rightness of its deductively formed ideas, and the Era of New Freedom, within which occurred the collapse of established values, while men were unprepared to rely fully on inductive procedure. The significance of Strindberg against the background of an age of transition, seen as a man of genius reacting to a society of unresolved confusions, fears, and interdependence to the point of loss of freedom becomes, not an enigma, but a symbol of modern man, uncertain, groping, frustrated, a creature almost unknown to himself, marked by fear and anxiety."
- May Gassner, John Waldhorn. "Strindberg in America." *Theatre Arts*, 33: 49-52.
- "It is also permissible to doubt that Strindberg's stature can be gauged from two or three samples of his work in anthologies and scattered revivals. Even if we had superior productions of *The Father* and *Miss Julie* we should still have too narrow a base for judgement. There were several Strindbergs and not all of them would strike us as irrationally anti-feminist and impossibly vindictive. There is *Easter*, as tender a play as any play written in modern times. There is the vivid folk-drama, *The Bridal Crown*: there are those dream fugues *The Dream Play* and *The Spook Sonata* and those mordant comedies *Comrades* and *There Are Crimes and Crimes*. There is that curious trilogy of human error and search for salvation, *To Damascus*: and finally, there are seven or eight plays drawn from Swedish history that make

him the greatest writer of historical drama since Shakespeare. Even the anti-feminist or sex duel vein yields remarkable products that have been overlooked. One of them, *Creditors*, concentrates more drama into a single long act than many playwrights get into a lifetime career. Another, *The Link*, is without doubt the most trenchant divorce play ever written. For all his failure to achieve classic outline and wholeness, Strindberg's particularizations are remarkable; and it is, after all, the very point of the subjective plays that there is neither firmness nor wholesomeness in our lives. Like the more communicable pieces that preceded them, they exhibit man and society as lacking integration, reaching for it but missing, longing for it, or despairing. Both by choice and inner compulsion Strindberg became an uncanny exponent of our century. He is the dramatist of our division."

May Hilén, Andrew. "A Note on the Strindberg Centennial." *Scandinavian Studies*, 21: 89-91.

Strindberg's centennial occurred on January 22, 1949. Scholars have celebrated the centennial with an energy that has produced an impressive number of critical and biographical studies. One of the most interesting features of the Strindberg celebration was the revival of many of his best known plays in Stockholm, Gothenburg, and Hälsingborg. The Swedish Royal Theatre during the first months of 1949 adopted a varied Strindberg repertoire. *Fröken Julie*, *Den starkare*, *Brott och brott*, *Dödsdansen*, *Stora ländsvagen*, *Påsk*, *Lycko-Pers resa*.

Aug. Rhodes, Russell. "Via Dolorosa of a Mad Genius." *Saturday Review of Literature*, 23 (August 20, 1949), 17-18.

1949 Summer Gustafson, Alrik. "August Strindberg, 1849-1949." *American-Scandinavian Review*, 37: 124-131.

Aug. Uppvall, Axel Johan. "Strindberg in the Light of Psychoanalysis." *Scandinavian Studies*, 21: 133-150.

The purpose of the article as stated: "To pass in review some of the salient facts relative to Strindberg's reactions to his milieu, as discussed by such analysts as Sigmund Freud, Alfred Adler, C. J. Jung, and others. References to Strindberg's writings will be restricted to autobiographical works and such other Strindberg materials as may be used to advantage in illustrating findings set forth in psychoanalytic literature." Reference in particular is made to the plays: *Master Olof*, *The Father*, and *To Damascus*. The argument is referential to include works of Bachler, McGill, Jasper, Lundmark, and Paul.

Sept. Strindberg, August. "*The Father*." Criticism. *New Republic*, 121 (September 19, 1949) 22.

Sept. Phelan, Kappo. "A Note on Strindberg." *Commonweal*, 50: 606-607.

"On this side of the Atlantic two books and an off-Broadway production of one of the notorious domestic dramas mark the centennial of August Strindberg. A close consideration of this life and work makes one want to reverse the old quip and cry for a 'week of Peter Pan.' On the other hand, it has been a shocking circumstance that what translations there were of Strindberg's work have been out of print for years, only temporarily and haphazardly available in libraries. Now Scribner's has reissued eight of the plays (*Eight Famous Plays*. August Strindberg, Scribner's) with a biographical introduction by Alan Lewis. Several of the shorter and most interesting pieces are included and the choice seems to me excellent. . . . I wish *Creditors* could have been squeezed in . . . and the 'Memorandum to an Intimate Theatre' might have fitted. It seems to me it should follow the *Miss Julie* preface, in the right sequence, before the *Dream Play*."

Sept. Reichardt Konstantin. "Strindberg Agonistes." *Yale Review*, 39: 153-155.

Nov. Strindberg August. "*The Father*." Criticism. *Nation*, 169: 525.

Nov. Strindberg, August. "*The Father*." Criticism. *Newsweek*, 34 (November 28, 1949), 67.

Nov. Strindberg, August. "*The Father*." Criticism. *Time*, 54 (November 28, 1949), 61.

Nov. Strindberg, August. "*The Father*." Criticism. *New Yorker*, 25 (November 26, 1949), 52.

Dec. Strindberg, August. "*The Father*." Criticism. *New Republic*, 121 (December 19, 1949), 21.

The production lacked a point of view.

Dec. Strindberg, August. "*The Creditors* and *The Father*." Criticism. *Commonweal*, 51: 267-268.

## FROM ARMY CAMP TO CLASSROOM

### *The Story of an Elementary Language Text*

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IT IS sometimes argued that war is a benefit to mankind because of the stimulus it gives to inventions and technical experiments. I do not agree that this would constitute any valid defense of the barbarisms of war, even if it were true. What war actually does is rather to stimulate practical application of well-known principles to new fields which happen to be strategic at the moment. This is going to be the story of one such instance of the effects of war in promoting practical innovations—the impact of the late war on the teaching of Norwegian.

In the spring of 1943 rumors had been flying around the University of Wisconsin that the army might establish a project in the teaching of Scandinavian languages. Projects in German and Italian had already been authorized, and plans were going ahead under the direction of Professor W. F. Twaddell, chairman of the Department of German. I had been attending meetings of the planning committee on the chance that a Scandinavian project might be established. It was nevertheless a shock when I was notified just a week in advance that on June 14 I would be expected to start instruction of twenty soldier trainees in the Norwegian language. In the meanwhile I had accepted the task of directing the Linguistic Institute, a six weeks' summer course held on our campus for the first time, and requiring full-time administrative and teaching duties.

Nevertheless, I did not feel that I could reject such an opportunity for contributing to the essential war effort of our country. The plans called for one experienced teacher, or drill-master, and one native informant, and I was lucky enough to secure the services, even on such short notice, of Miss Pauline Farseth of North High School in Minneapolis, and of Mr. Dyre Dyresen, a Norwegian speaker with academic training.<sup>1</sup> The

<sup>1</sup> Later instructors were Mrs. Christie Thomsen, Mrs. Lully Lund, and my wife, Mrs. Eva Lund Haugen. The trainees were also to be instructed in

trainees arrived on schedule to the number of 18, full of high hopes for their new assignment. They had all scored over 115 points on the army general intelligence test, and their language background included at least two years of training in a foreign language. The army policy at this time was the somewhat mysterious one of insisting that each soldier should be trained for nine months in an additional language. In the language they already knew, they were only to be given "refresher" training. This was the reason that our first batch of students knew no Scandinavian whatever when they started, while those who did, were assigned to learning German or Italian, and were only given two hours a week of Scandinavian. Our group had in common a knowledge of German and were about evenly divided between native Germans and American students of German. Three months later a new group of trainees was sent to us, but by this time the policy had changed and we were directed to train them further in the languages they already knew.

The army had given us unusually favorable conditions for our teaching, realizing almost the language teachers' dream, by giving us 15-17 hours a week of class time, mature students, whose attention was not distracted by outside activities, and clearly stated objectives. We had before us an army directive, stating that "the objective of language instruction is to impart to the trainee a command of the colloquial *spoken* form of the language. This command includes the ability to speak the language fluently, accurately, and with an acceptable approximation to a native pronunciation." The situation was new, and we had before us the problem of adapting our materials and our methods to meet it.

In view of the fact that Norwegian had been taught at this and other schools for a number of years, it might be surprising to some to be told that our first and hardest task was to provide proper materials. I had myself written a textbook called *Beginning Norwegian*, but abandoned it entirely under the stress of the new situation. The teaching of Norwegian, like that of

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historical and social patterns of the area studied; this work was directed by Prof. Kenneth Bjork and Prof. Clarence A. Clausen.

most other languages, had pursued a leisurely and idyllic course in which our chief goal had been to introduce the students to the literary culture of the country. The most we could hope to do in the two years we might expect to have the students with us was to teach them to read some of the simpler masterpieces of the literature. We were now faced with a far more ambitious task: to prepare Americans for operating under unforeseeable conditions of war and peace in the country itself. With conceivable undertones of American-led invasion, occupation, and reconstruction in Norway, we went to the task of finding materials that would train our soldiers to speak and understand the oral language, while not neglecting the written forms. It was a high challenge, an incitement to do one's best at something that was undeniably new in American language teaching. It offered a hope of relief from the monotony of trying to rouse more or less immature college youth from the usual somnolence of beginning-language classes.

The materials provided for other languages by the Intensive Language Program of the American Council of Learned Societies furnished us with a clue which we promptly followed up. Even before my assistant teachers arrived on the scene I began preparing elementary lessons consisting of conversational clichés: greetings and goodbyes, simple situations of inquiring for food and drink, asking the way, in short—the stock material of tourist *parleurs*, but here slanted in the direction of the soldier. These were stencilled in double columns, with the English sentences at the left and the Norwegian at the right. To begin with, we cut them apart and gave the students only the English. While the trainees glanced at the English, the instructor pronounced the Norwegian. He then demanded that the class repeat them with exactly the right sounds and intonations. Chorus work was alternated with individual pronunciation, but the basic emphasis was on the memorizing of complete sentences. This process of “mimicry-memorizing” went on for at least five hours a week, and was followed up each day by sessions of conversational drill in which the materials were actually dramatized in class by the students themselves. There were also grammatical hours, two or three times a week, in which the

sentences learned were analyzed for structure, and the students shown how to form new ones on the basis of the old. Abundant use was made of phonograph recordings prepared in the University radio studio. Every opportunity was created for Norwegian conversation outside the classroom, at luncheon in the homes of the instructors, and at the student Norse Club.

It is not my intention here to tell the entire story of the Norwegian Army Specialized Training Program at Wisconsin. By cooperative effort a series of spoken units was built up which served as a foundation for our study; after a time reading texts were introduced and made the basis of conversational practice. A Norwegian Linguaphone course became available, and we decided to give it a try. But the results were not too happy, for the Linguaphone course showed certain typical weaknesses. One was the absolutely static quality of the lessons. A Linguaphone lesson usually consists of a man standing in the middle of a room and pointing at the objects which he sees. There is nothing dramatic to hold the student's attention, and he is quickly overwhelmed by a flood of nouns. It is difficult to see any valid principle in their selection or number. Nor are the recordings very helpful, for the early lessons are deliberately slowed up into unnatural speech, while the later lessons slip by too fast for easy imitation. It became clear that to be maximally useful such recordings must have pauses between sentences, so that students might repeat them immediately without bothering to pick up the needle every time. The sentences themselves must be sufficiently dramatic to avoid staleness and surfeit on the part of the student.

These were challenges that we could not always hope to meet. We did have the pleasure of seeing that the trainees responded more enthusiastically to the language training than to other language instruction which they had previously had. They seemed to find the pioneering boldness of the language study refreshing, and were pleased with their own progress under the new system. All of them reached a point such that by the end of the course they could have been parachuted into Norway and could have made their way without resorting to bilingual operations. But even so, they were far from equal in language

facility. Their relatively high intelligence in no way guaranteed their language ability, and those whose German was relatively weak had a marked handicap compared with the others. In certain respects the conditions of learning deteriorated during the course. Most of the trainees had originally been lured into the program by an implied promise that they would be made officers. When it became apparent that this would not be the case, it resulted in greatly reduced morale in the classes. As things turned out, only one or two of the men trained at Wisconsin ever reached Norway as a result of wartime operations. Several of them got there afterwards, and found that their training was quite adequate for participation in Norwegian life. One of them wrote to us immediately after V-E day that he had given speeches in Norwegian homes at dinners held to honor the liberators.

Meanwhile a similarly feverish activity was going on all over the country in the languages that were deemed useful to the operations of the armed forces. At its height some 15,000 trainees were enrolled in a total of 55 schools. The movement caught the fancy of the public, and was written up, more or less wisely, in such popular organs as *Reader's Digest* and *Fortune*, as well as certain educational journals.<sup>2</sup> After the original Wisconsin project in Norwegian, a similar project was established at the University of Minnesota in Norwegian and Swedish, and one in Norwegian at the University of Oregon. At Minnesota the materials developed at Wisconsin were borrowed for use in the Norwegian classes, and similar Swedish materials were prepared. But in 1944 the projects were brought to an end, after little better than a year's operation, almost as suddenly as they had begun. An experiment had ended in which a large proportion of the language teachers of America had participated. It now remained to test the results of that experiment, and to assess over a period of years its permanent value for language teaching in this country. The method, variously known as the "intensive"

<sup>2</sup> Charles Rumford Walker, "Teaching Languages in a Hurry," *Reader's Digest*, May 1943, pp. 40-2 (from *School and Society*); "Science comes to Languages," *Fortune*, August 1944.

or "army" method, was described in numerous reports, praised and attacked by language teachers in the learned journals.<sup>3</sup>

A survey of ASTP language classes made by a committee of the Modern Language Association while they were still in operation showed that there was no general adherence to intensive methods in a good many of the schools participating.<sup>4</sup> The directives to teach the spoken language were often interpreted with great latitude, or in plainer words, simply sabotaged. What was often not realized even by teachers in the program was that behind the new approach lay a considerable body of doctrine based on the experience and research of linguistic scientists. This experience was concentrated in the so-called Intensive Language Program, which was established by the American Council of Learned Societies even before Pearl Harbor. Under the menace of war, linguists were set to work to remedy the inadequacy of American language training, particularly in remote and unusual languages which were now of potential strategic significance. Many of these, such as Malay and Siamese, or even closer languages like Turkish and Dutch, were practically inaccessible to English-speaking peoples because of a lack of grammars, texts, and other teaching materials. The heart of this activity lay in the Linguistic Society of America,

<sup>3</sup> Cf. especially George Nordmeyer and James F. White, "Intensive German at Yale" in *German Quarterly*, 19.86-94 (1946); Otto Springer, "Intensive Language Study as a Part of the College Curriculum" in *German Quarterly*, 17.226-40 (1944); these and others are reprinted in *Twentieth Century Modern Language Teaching*, ed. Maxim Newark (New York, Philosophical Library, 1948). For the attack, cf. E. Cross, *MLJ*, 31.69-79 (1947).

<sup>4</sup> *A Survey of Language Classes in the Army Specialized Training Program. Commission on Trends in Education*. New York, 1944, p. 27. For other descriptions of wartime army programs see Joseph Axelrod "The Navy Language School Program and Foreign Languages in Schools and Colleges: Aims and Techniques," *MLJ*, 29.40-7 (1945); Adolph Zech, "Appraisal and Presentation of an intensive course in German," *MLJ*, 29.18-25 (1945); Emil L. Jordan, "Spoken German: Methods and Results," *MLJ*, 29.48-54 (1945); Bernard Levy, "Foreign language teaching aims and methods in the light of ASTP," *MLJ*, 29.403-10 (1945); Einar R. Ryden, "The GI looks at the ASTP," "Linguist Informant, and Units," *MLJ*, 29.376-81 (1945). Much of the above material is now summarized by Paul F. Angiolillo, *Armed Forces' Language Teaching* (N. Y., 1947).

which had become the rallying focus of all language teachers who were interested in the scientific study of language. Many of its results had seemed remote enough from the field of practical language teaching. But in clarifying the basic principles of linguistic behavior, the linguists were accumulating a body of doctrine that could not but profoundly influence the practice of teaching as well.

Within our generation American linguistic science has been making rapid progress in attacking the problems of language. Under the leadership of great scholars like Edward Sapir and Leonard Bloomfield it has gradually taken its place alongside and on some points even ahead of that in Europe. Among the principles established by American linguists which turned out to be relevant to the practical study of language was their insistence that speech is primary and writing only secondary in linguistic study. They had shown that every language, even one that has never been written, has a structure that can be discovered and described by a competent linguist. Such a linguist can also devise a mode of writing which will be more rational and helpful to the learner than that which the natives of the language have usually adopted. Bloomfield published a manual for the guidance of students, in which he insisted that the student should be guided to memorize complete sentences in meaningful situations.<sup>5</sup> He also insisted upon the importance of constant practice and overlearning, since command of language is not an insight, but a habit, not a knowledge, but a skill, acquired primarily by imitating the native speakers of the language. Grammarians themselves denied that grammar should be regarded as a system of logic, or as a snobbish means of demonstrating a superiority by one form of speech over another.<sup>6</sup>

<sup>5</sup> *Outline Guide for the Practical Study of Foreign Languages* (Baltimore, Linguistic Society of America, 1942).

<sup>6</sup> Cf. Leonard Bloomfield, *Language* (New York, 1933); Edward Sapir, *Language* (New York, 1939); the *Journal of Language* (Baltimore, 19—), esp. Mary R. Haas, "The Linguist as a Teacher of Languages" in *Language*, 19.203–208; C. C. Fries, *Teaching and Learning English as a Foreign Language* (Ann Arbor, 1945); *Language Learning, A Quarterly Journal of Applied Linguistics* (Ann Arbor, 1948); Bernard Bloch and George Trager, *Outline of Linguistic Analysis* (Baltimore, Linguistic Society, 1942); Robert A. Hall, Jr. "The

They showed rather than its real function was to provide objective, realistic descriptions of human speech. They did not wish it taught for its own sake, as a mental discipline, but rather as a set of convenient formulas which would sum up for the student a set of phenomena that he had already observed.

The collapse of the ASTP did not mean that any of these principles, or others developed in the course of the program, had lost their validity. The Linguistic Society of America went right on sponsoring the development of new teaching materials. The army continued to issue its language manuals, reaching close to a total of thirty different languages. After the war a considerable part of the Intensive Language personnel was taken over by the State Department when it set up its own language school for diplomats. As recently as 1948 the army established a language training center at Monterey in California.

It will probably be many years before we can adequately survey the impact of wartime language needs on American language teaching. Some universities have enthusiastically tried to provide room within their language curricula for innovations drawn from the army projects. Yale University offers an extended program in language-beginning courses, running as high as 10-13 hours a week. Cornell University has pooled all its elementary language teaching in a single department, which provides 10 hours of weekly training in language and permits a student to absolve his language requirement in a single year.<sup>7</sup> At the University of Wisconsin optional sections are given in which the students enroll for four additional conversational laboratory periods without extra credit. A flood of new books with the conversational slant shows that many language teachers are eager to serve the new movement.<sup>8</sup> Some of the most

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Phonemic Approach: Its Uses and Values," *MLJ*, 30. "Language Texts," *MLJ*, 29.290-5 (1945).

<sup>7</sup> Cf. J. Milton Cowan, "The Cornell Plan of Language Teaching," *Hispania*, 57-60 (1947); Albert Scholz, "A Method of Teaching Modern Languages," *MLJ*, 29.688-92 (1945). Cf. also the report on similar work in the Cleveland Schools, E. B. de Sauzé, "Unit in 'Intensive' Reading," *MLJ*, 29.260-269 (1945).

<sup>8</sup> Helmut Rehder and W. F. Twaddell, *Conversational German* (New York,

impressive of these are found in the previously mentioned "army" series issued through the War Department by the Linguistic Society of America. In their original form these manuals are not available for civilian use, but a number of them have been issued through commercial publishers, primarily Henry Holt (and D. C. Heath).

In discussing what the new method has to offer for civilian teaching, it may be best to concentrate on the manuals of this series. Each volume consists of thirty units, designed for approximately the first two hundred hours of language study. Each unit is set in a specific context, suggested by the title of the unit, such as "meeting people," "talking about the weather," "getting a room," or "seeing the sights." This provides the background and incentive for a conversation of some 30-40 sentences, which the student is expected to memorize and eventually dramatize. The first twelve units present also the basic elements of grammar and pronunciation. In the remaining units the learner's vocabulary is gradually broadened to include considerable segments of the native culture. The first twelve units are recorded *in toto*. On these recordings one voice gives the English meanings, and another pronounces the native words and phrases, leaving enough pause between each to enable the student to repeat them immediately upon hearing.

While the ASTP was still going on, I was asked to prepare the Norwegian unit in this series. I hesitated somewhat because I foresaw the difficulties of the task. I would be unable to use the materials prepared for the ASTP because of the rigid pattern in which the series was cast. The recorded conversations of the first twelve units had to be tailored to a precise number of minutes, and the whole vocabulary had to be distributed among the thirty units of the volume. So long as the war was still going on, we would be unable to consult fresh speakers of Norwegian on points of idiom and current usage. My own background as a native-born American whose two adult visits to

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Holt, 1944); *Spoken Language Series* (New York, Holt, 1945 ff.); J. K. L. Bihl, *Alltagsdeutsch, Everyday German* (Boston, 1945); G. La Gronn, *Conversational Spanish* (New York, 1943); C. and A. M. Tyre, *Speaking Spanish* (N. Y. 1944), etc.

Norway added up to a total of less than one year left me with considerable gaps in my knowledge of everyday living over there. Most American-born speakers of Norwegian, or even native Norwegians who have lived over here for some years, do not realize to what extent they have lost touch with the modern, colloquial speech which should here be the center of our attention. But the book had to be written, and I took it as a challenge not only to my own ingenuity and linguistic equipment, but also to my training as a scientific linguist. It was my hope that through such a text there would be some chance of bringing into the teaching of Norwegian some of that vitality and enthusiasm which was so marked among the trainees of the ASTP. The result was the appearance, after a year's labor, of *Spoken Norwegian* the first conversational manual of Norwegian to appear in this country. Although its emphasis was on the spoken language, it provided also a vocabulary that would suffice for a passable reading knowledge.<sup>9</sup>

By the time I was asked to write this book, it was apparent that it would be more used in peace than in war, and I therefore included only one unit in which the war was prominently featured. This was one of the last units, in which Norwegian wartime resistance is described in a conversation between an American and a Norwegian. In this unit the war is assumed to have ended victoriously for the Allies, and Norway peacefully liberated. This advance prediction gave me an additional reason for joy when V-E day came, with its happy consequences for Norway. The central figure in the book is an American named George Smith, a student of journalism, who goes to spend some time in Norway. He arrives in Bergen, where he is met at the pier by an old friend of his father, who takes him into his family and shows him the sights. He meets the daughter of the house, a young Norwegian girl, who gradually comes to play a large role in his life, particularly after unit 13, when the two of them proceed from Bergen to Oslo, where they both study at the university. By using this framework it became possible for me to introduce both of the major cities of Norway, as well as the magnificent scenery of her countryside. In Oslo the story pro-

<sup>9</sup> Einar Haugen, *Spoken Norwegian* (New York, Holt, 1946).

ceeds irregularly to the expected denouement of an engagement between these two. This permits a series of excursions and conversations involving social formalities, family problems, purchasing and sports, illness and travelling, as well as literary and theatrical discussions. Through a series of informative and not too burdensome conversations the students get an impression of the industry, the geography, and the government of Norway.

In working out this sequence I was guided to some extent by the pattern offered by other books in the series, but did not slavishly follow it. Whenever the unit titles suggested by the general editors seemed apt, I kept them, though the actual sentences used in the conversations were always my own. Some unit titles were made up afresh to suit Norwegian conditions, such as one which I called "On the Heights," describing the railroad journey over the mountains between Bergen and Oslo, and another called "Back on the Farm," for a unit on rural life. By vigorous objections expressed in correspondence with the editors I succeeded in liberalizing some practices which had been too rigidly set up in the beginning. Nevertheless, the book as it stands today is a compromise between the pattern of the "army" series and my own private dream of how such a book should be.

While working with it, I experienced again and again how difficult it is to be completely bilingual. Even Norwegians of fairly recent arrival in this country had difficulty in finding names for such simple objects of everyday modern life as "baggage check" or "gearshift." Subtle differences of social attitude and customs can also be highly disturbing. Such a sentence as "may I present . . ." can easily be translated into acceptable Norwegian, but it turns out to be practically superfluous because Norwegians usually present themselves instead of waiting for others to do it. Conversely, the Norwegian phrase "værsågod" is used in an amazing number of situations to express polite deference, and there is nothing like it in English. We either say nothing, or use makeshift phrases like "here you are," or "if you please," or "you're welcome." Not until the book was in print was it discovered (by a Norwegian professor using it with American students in the Oslo summer school) that I had described Norwegians as selling eggs by the dozen, when they

are actually sold by the score. But then I had never had occasion to buy any eggs in Norway!

A special difficulty in writing a Norwegian textbook is the unsettled state of Norwegian spelling and pronunciation. Three spelling reforms in one generation have made Norwegians themselves uncertain on many words, and there is no universally accepted standard of pronunciation. The nearest thing to such a standard is the speech of educated circles in the capital city of Oslo. Even this is today in flux, and in partial contradiction to the official spelling, so that my policy had to be charted more by instinct than by rule. As I stated in my preface, "any native to whom the enclosed conversations are presented is sure to say that this or that sentence is impossible or bad Norwegian, or that this pronunciation is inferior to some other." My chief concern was that every sentence should be felt as good, idiomatic Norwegian by at least some responsible and educated Norwegians. But I made no concession to arbitrary or snobbish standards; the ideal was to represent informal speech, even where this involved a departure from what textbooks had previously stated. A form of respelling was adopted which made it possible to show all deviations from the expected pronunciation. This was not the spelling of the International Phonetic Association, but one based closely on the Norwegian spelling itself, which would be easy to read and understand even for the average student. With this alphabet it became possible to mark abbreviated forms, slurred words which constitute a part of natural, unstilted speech.

The presentation of grammatical principles followed the textual material instead of preceding it. No sentence was ever written for the purpose of illustrating a grammatical rule. Instead I kept a cumulative list of the grammatical difficulties appearing in the sentences of each unit. When several examples of a grammatical point were available, I proceeded to discuss it in the next unit, always listing again the examples that had occurred before stating the rule. A grammatical point that rarely occurred would thus be taken up later than one occurring more frequently, and might even be entirely omitted. Each unit includes also a number of supplementary conversations using the materials learned up to date, without introducing any new

words or constructions. This part of my work was probably the most trying; for it meant an effort to make conversations seem natural and interesting which were in fact only a rehashing of materials previously acquired. My goal was to give all the conversations life and movement, with as much humor as the framework permitted. In doing so I drew heavily on personal experiences during my two visits to Norway in 1935 and 1938, but just as frequently I had to resort to pure imagination. Since I can make no claim to dramatic talents, I sighed more than once for the assistance of a Norwegian dramatist. The collaboration of a truly skilled literary man is the only certain way of infusing into the conversations all the vitality that is needed to carry them into the lives of our students. Dullness is a besetting sin of most language textbooks, along with an all too common ignorance of the basic laws of linguistic behavior.

Although the book was written at the behest of the army, I always had in mind its use in civilian life. It has now been in use for six years at the University of Wisconsin, and I shall therefore conclude with some remarks on our experiences with it during that time. In keeping with the practice of some other language departments at Wisconsin, I have given the students an opportunity to take additional conversational hours as a kind of laboratory section. This has varied from two to four hours in addition to the four basic hours for which they received regular credit. Two hours a week are then used for discussing and drilling on problems of pronunciation and grammatical structure, while the remaining hours are used for conversational drill or for reading, according to the student's choice. This has naturally required a somewhat greater number of teaching hours for the staff, which poses certain financial and administrative problems. I have been fortunate in being able to hire young teachers from Norway as assistants. In picking candidates for such conversational work I have stressed a certain vigor of personality and an intimate familiarity with contemporary Norway.

It has been found that with such an arrangement we can pretty well cover the 30 units of the book in a year, taking them at the rate of one per week. In the second semester it is best to supplement the diet of conversation with simple readings such

as those found in my *Reading Norwegian*. We present the basic sentences by choral and individual imitation of the instructor, and follow it up with class dramatization, which may include such devices as dividing the class into conversational teams all performing simultaneously in various corners of the room. Recordings of the first twelve units are available, and the students use them eagerly, particularly in the early part of the course. An additional help is recording apparatus so that the students can hear their own mistakes. In the spring of 1948 the Norwegian State Broadcasting Service asked us to do a 17th of May program to be shortwaved to Norway from Montreal. Into this broadcast we introduced our conversational class in Norwegian. We recorded the instructor, Mr. Tormod Skagestad, while he directed choral responses, and we presented students engaged in conversing. There is no doubt that the enthusiasm of the students at such opportunities to perform in and out of class is far greater than under a conventional reading procedure. Greater numbers of students carry on into the second and third year than under the old method, and they come back in later years with expressions of gratitude for the pleasant insight they got into the social life of Norway.

My conclusion to this discussion is that the "army" method is after all the only really natural method, or perhaps I should say it is a properly organized form of the natural method, and as such it is as applicable to civilian as to military situations. It is based on the principle that daily speech is the real language, the core on which we should concentrate in our teaching; that constant practice and repetition are the essence of language learning; that grammar must come after and not before the memorization of the language; and that language should be learned in situations at least partially reminiscent of those in which it naturally operates. Language instruction must be dramatic; the sentences must be memorable, even poetic in the way that simple but effective prose can be poetic. This is at once a practical and a scientific approach to the subject, and wholly in keeping with the spirit of American teaching and scholarship.<sup>10</sup>

<sup>10</sup> On the present state of Scandinavian instruction see G. Franzen and H. Bronner, "Scandinavian Courses in Institutions of Learning in the United States," in *Scandinavian Studies*, pp. 239-260 (1947).

**THE FORTY-FIRST ANNUAL MEETING OF  
THE SOCIETY FOR THE ADVANCEMENT  
OF SCANDINAVIAN STUDY**

*The Society for the Advancement of Scandinavian Study* met in the Seminary Commons on the Campus of North Park College, Chicago, Illinois, on Friday, May 4 and Saturday, May 5, 1951.

**FIRST SESSION, MAY 4, 2:00 P.M.**

The meeting was called to order by President Richard Beck.

The Vice-President of North Park College, J. Fredrick Burgh, extended a welcome to the Society. In his remarks Mr. Burgh suggested that perhaps new ways are needed to perpetuate and promote the Scandinavian heritage in the U. S.

President Beck read greetings to the Society from Dr. Nils Sahlin, Dr. Nils W. Olsson, Professor Otto Springer, and from the Icelandic National League.

The reading of papers was begun.

1. Per Lagerkvist and the Modern Spirit—20 minutes. By Professor Walter W. Gustafson, Upsala College. The paper was discussed by Dr. Amandus Johnson, Martin Soderback, Jens Nyholm, Richard Beck, and Gösta Franzen.
2. The Semantic Development of Certain Modern Scandinavian Words—15 minutes. By Professor A. M. Sturtevant, University of Kansas. Comments on the paper by Professor Gösta Franzen.
3. Thomas Gudmundsson, Icelandic Master of the Lyric—20 minutes. By Professor Richard Beck, University of North Dakota. Comments by Dr. Jens Nyholm.
4. The Place Names of Runö, Estonia—20 minutes. By Professor Gösta Franzen, University of Chicago. Discussion by Professor A. M. Sturtevant and Mrs. Inga Norstog.
5. Fredrika Bremer's Literary Contacts in America—20 minutes. By Miss Signe Rooth, University of Chicago. Discussion by Professors Walter Gustafson, A. M. Sturte-

vant, Richard Beck, Dr. Amandus Johnson, and Dr. Jens Nyholm.

The following committees were appointed: on Resolutions, Dr. Esther Chilstrom Meixner and Professor Walter Gustafson; on Auditing, Professors Joseph Alexis and H. P. Greenwall.

Mrs. Inga B. Norstog of Luther College, Decorah, Iowa, invited the Society to hold its next annual meeting at Luther College. The invitation was gratefully accepted.

The meeting adjourned at 4:30.

Thirty-two persons were present.

At 6:30 o'clock the annual dinner was held in the College Dining Hall. Speaker for the evening was Professor Arthur Hillman of Roosevelt College, a recent Fulbright Fellow, who spoke on his observations of life in contemporary Scandinavia. Vocal solos were rendered by E. Clifford Toren, accompanied by Mrs. Blanche Strom Nordberg.

#### SECOND SESSION, MAY 5, 9:30 A.M.

The meeting was called to order by President Beck.

The financial report by the Secretary-Treasurer was read and accepted together with the report by the Committee on Auditing.

The report by the Managing Editor was read and accepted.

The President reported that in the election by the membership at large the following officers had been elected: President, Professor Sverre Arestad, University of Washington; Vice-President, Professor Gösta Franzen, University of Chicago; members of the Advisory Committee, Professor A. B. Benson, Yale University and Professor J. Jörgen Thompson, St. Olaf College. The President further reported that the Managing Editor and the Secretary-Treasurer had been re-elected.

Mrs. Esther Chilstrom Meixner presented a report from Mr. Tore Tallrot representing Svenska Institutet in Stockholm, stating that this institution is exploring the possibilities of arranging, somewhere in the eastern part of the U. S., intensive summer courses in Swedish. The purpose of these courses would be to provide for persons going to study in Sweden an oppor-

tunity to learn Swedish before leaving the U. S. Svenska Institutet would be interested in the Society's reaction to this plan, Dr. Meixner explained. After some discussion Dr. Meixner was instructed to report back that in the opinion of the Society it would not be advisable to try to arrange an additional summer course in Swedish since the courses already established at Augustana College and North Park College during the past several years have experienced difficulty in maintaining their position, due to insufficient enrollment and inadequate finances.

The Secretary-Treasurer brought up the question as to whether anything could be done by the Society to broaden the scope of its activity. During the ensuing discussion the Managing Editor stated regarding material published in *Scandinavian Studies* that good articles on any aspect of Scandinavian culture have been and will be accepted, and that the limitations on such articles are imposed on the basis of space available rather than on the basis of topics.

The following report of the Committee on Resolutions was read and accepted:

- I. That the Society for the Advancement of Scandinavian Study expresses its appreciation to North Park College, to its President, Clarence Nelson, and to the other members on the Local Committee for Arrangements, Vice-President Burgh, Professor E. Gustav Johnson, and Dr. Martin Soderback, for their kind hospitality and the splendid arrangements made for our welfare, and for all their efforts in making the forty-first annual meeting of the Society successful.
- II. That we are grateful to the ladies of North Park College for serving Swedish "kaffe och dopp" in the afternoon; and for the excellent banquet prepared for the members and guests of the Society.
- III. That we thank the outgoing officers for their untiring services to the Society during the past year.

ESTHER CHILSTROM MEIXNER  
WALTER W. GUSTAFSON

The reading of papers was resumed.

6. The Swedish University of Åbo, Finland—15 minutes.  
By Dr. Esther Chilstrom Meixner, Board of Education, Philadelphia, Pennsylvania. In connection with her paper Dr. Meixner conveyed greetings to the Society from Rektor Taxell, University of Åbo. During the discussion of the paper it was decided that *Scandinavian Studies* be sent as a gift from the Society to the University of Åbo.

7. A Further Report on Scandinavian Courses Offered in American Institutions of Learning—15 minutes. By Hedin Bronner. Washington, D. C. In the absence of Mr. Bronner, the paper was read by the Secretary-Treasurer. The paper was discussed by Miss Margaret Swanson, Dr. Meixner, Professors Alexis, Beck, Franzen, Wald, Greenwall, and E. Gustav Johnson. A decision was made that the Secretary send information regarding the enrollment in Scandinavian courses to the press.

Nineteen persons were present at the session.

At 11:30 President Beck declared the meeting adjourned.

MARTIN SODERBACK, *Secretary*

### TREASURER'S REPORT

FROM MAY 1, 1950 TO MAY 1, 1951<sup>1</sup>

#### *Income*

On hand May 1, 1950.....	\$1,104.45	
Membership dues.....	1,216.93	
Sales of <i>Scandinavian Studies</i> .....	51.05	
Advertising in <i>Scandinavian Studies</i>	208.00	
Donations.....	64.10	
Interest on endowment fund.....	310.00	
Interest on savings account.....	7.74	
From Estate of Elizabeth Marshall	2,532.12	\$ 5,494.39

*Disbursements*

Banta Publishing Co., printing <i>Studies</i>			
May number, 1950.....	\$438.33		
August number, 1950...	438.13		
November number, 1950	385.05		
February number, 1951..	493.56	\$ 1,755.07	
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Stamps and stamped envelopes.....		128.51	
Walter Johnson, postage.....		12.00	
Roosen and Reynolds, printing 2000 letterheads, 1675 stamped en- velopes.....		25.50	
Office supplies (1 ledger, 1 filing box, 1 rubber stamp, stencils, manila envelopes).....		13.29	
Hartford Accident & Indemnity Co.			
Bonding treasurer, 4-1- 50 to 4-1-51.....	\$ 5.00		
Bonding treasurer, 4-1- 51 to 4-1-54.....	12.50	17.50	
<hr/>			
Refund to Gerard E. Hagens.....		17.25	
Boyd Printing Co., printing 1000 programs.....		22.85	
Clerical help.....		80.00	\$ 2,071.97
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On hand May 1, 1951.....			\$ 3,422.42
Endowment Fund.....			7,000.00
<hr/>			
TOTAL ASSETS.....			\$10,422.42

MARTIN SODERBACK, *Treasurer*





## REVIEWS

Hellberg, Lars. *Inbyggarnamn på -karlar i svenska ortnamn. I.* (Skrifter utgivna av Kungl. Gustav Adolfs Akademien. 21: 1). Uppsala, 1950. Pp. 176.

In no other country does place-name research flourish as in Sweden, where important works are published in this field each year. The center for this research is Uppsala, where *Svenska ortnamnsarkivet* is located and two journals devoted to this study are issued.<sup>1</sup> Here we also have the only place-name professorship in the world. Its first holder, Professor Jöran Sahlgren, retired last year after a long and unusually fruitful teaching career. A few months before his retirement one of his many disciples, Lars Hellberg, defended a doctoral dissertation entitled *Inbyggarnamn på -karlar i svenska ortnamn. I.*

In Sweden are to be found quite a few place names which contain inhabitant designations with *-karlar*, pl. of *karl* 'man.' In some cases these designations have simply taken over the function of place names, as in *Akalla* (OSw. *Akarla*), Uppland, and *Sjökalla* (OSw. *\*Siokarla*), Gästrikland;<sup>2</sup> in other cases they appear as the first element in compounds together with a word indicative of habitation, as in *Akalby* (OSw. *Akarlaby*), Södermanland, and *Sjukarby* (OSw. *Siokarlaby*), Uppland.<sup>3</sup> Hellberg states in the preface of his thesis that he had originally intended to include this whole group of place names, but that he was later forced to limit himself to names with *-karlaby*. However, another volume is forthcoming, which will contain the remaining material as well as a survey of the formation and original meaning, age, and distribution of the inhabitant designations.

The names in *-karlaby* are located in the Mälär provinces, in the regions along the Dala River, and in Swedish colonization areas in Finland. Hellberg discusses 27 names in all, which are thoroughly investigated from etymological and historical view-

<sup>1</sup> *Namn och Bygd. Tidskrift för nordisk ortnamnsforskning* (1913 ff.), edited by Jöran Sahlgren; and *Ortnamnsällskapets i Uppsala årsskrift* (1936 ff.), edited by Helge Lindberg.

<sup>2</sup> Cf. G. Franzen, *Vikbolandets by- och gårdnamn I* (Uppsala, 1937), p. 109.

<sup>3</sup> Hellberg, *op. cit.*, pp. 15, 94.

points. It should be pointed out that he uses archeological material to determine age and origin of the habitations, to a greater extent than is usual in treatises of this kind. In most cases the conclusions appear convincing; if in some instances (for example, *Dorkarby*, pp. 85-94, and *Torkarby*, pp. 66-79) questions remain, it is because the problems require more extensive investigations than could be expected in this connection. Among especially interesting articles can be mentioned the one about the name *Forkarby* (OSw. *Fōrikarlaby*) in Uppland. As has long been realized, this name should be connected with *Övre* and *Nedre Förel*, names of two lake-like marshes in the Fyris River south of Uppsala. In respect to the much discussed noun *före*, which is preserved in these names, Hellberg accepts Sahlgren's interpretation of 'shallow lake,' originally 'a place which is shallow enough to be waded through.' This translation is made all the more plausible in that Hellberg shows that it can be applied to other place names in Uppland containing the word. As regards the location of the original *före* at Uppsala, he advances a new theory which is likely to arouse further discussion: it might have designated a submerged area *north* of the city, not south. Another article of great interest is the one about *Älvkarleby* at the mouth of the Dala River, in which the author makes a contribution to the discussion of the relationship between the divergent meanings 'river' (as in *Dalälven*, *Göta älv*, etc.) and 'creek' or 'ditch' (in some East Swedish dialects) for the word *älv*.

The dissertation concludes with a chapter on the element *by*, with especial reference to its significance in place names. That the present meaning of 'hamlet' cannot be applied to the majority of the Swedish *by*-names—as Elof Hellquist maintained in his monograph, *De svenska ortnamnen på -by* (Göteborg, 1918)—has been shown in investigations by Jöran Sahlgren and this reviewer. Hellberg tries to go a step further and establish the original meaning of the noun. He accepts Otto von Friesen's quite plausible hypothesis that from the beginning the noun meant 'a newly-cleared plot of land.' But when he maintains that this translation ought to be applied to the oldest group of the *by*-names, this reviewer is not entirely convinced. As Sahlgren and I have shown, the *by*-names in the central

regions of Sweden belong largely to new holdings within the boundaries of older farms, and the new names indicate the location in relation to the old farm: *Åkerby*, for instance, is the new settlement at the older habitation's plowed ground. When the name was adopted, it indicated in this case the relationship between the two settlements, not between a settlement and a piece of land. Thus this name does not fit into Hellberg's system. He tries to obviate this difficulty by suggesting that *Åkerby* belongs to a younger layer from the time when the semantic development 'cleared plot of land' > 'settlement' had taken place. To be sure, *Åkerby* is not—as Hellberg points out—as common as *Ekeby*, *Lundby*, *Säby* and a few other *by*-names, but with 37 representatives,<sup>4</sup> located in old colonization regions all over the *by*-area, it certainly is common enough to make Hellberg's explanation doubtful.

As examples of minor oversights might be mentioned that in the last chapter reference is lacking to Bertil Ohlson's "By- och gårdnamn i Medelsta härad,"<sup>5</sup> in which he suggests that the majority of the *by*-names originate from very old, uncompounded habitation names, *Berg*, *Gryt*, *Ås*, etc.: "De som bodde på [*Biærgh*] kallades *biærghboar*, och till detta inbyggarnamn nybildades sedan ortnamnet *Biærghby* 'bergboarnas gård'." Ohlson's suggestion is, by the way, hardly acceptable. A reservation (p. 161, footnote 2) in regard to my estimate of the number of (older) *torp*-names in Uppland<sup>6</sup> is superfluous; appropriate reservations are to be found in notes 35 and 61 of my work.

GÖSTA FRANZEN

University of Chicago

Krause, Wolfgang. *Abriss der altwestnordischen Grammatik* (*Sammlung kurzer Grammatiken germanischer Dialekte. Begründet von Wilhelm Braune. Herausgegeben von Karl Helm. C. Abrisse. Nr. 7*). Max Niemeyer Verlag/Halle (Saale), 1948. Pp. xi and 124. Price, RM. 5.2 (unbound).

<sup>4</sup> According to C. M. Rosenberg, *Geografiskt-statistiskt handlexikon öfver Sverige*, Vol. 2, pp. 110 f.

<sup>5</sup> In *Blekingeboken*, Vol. 2 (Karlskrona, 1948), p. 70.

<sup>6</sup> In *Nordisk Kultur*, Vol. V (Stockholm, 1939), p. 147.

An eminently useful purpose is served by compact, selective grammars of the various historical dialects. Considered in this light, the book under review compares favorably with anything of similar compass. While drawing freely on the detailed labors of predecessors, Professor Krause has produced a summary of Old Norse and Icelandic grammar that evidences reasoned choice as well as a maximum of examples within the limits set by space. Considerable room is given to historical details and there is gratifying inclusion of Primitive Scandinavian materials. The presentation is uniformly unambiguous and occasionally original, as in the short section on causative verbs. Conjugations are presented rather fully. The topics of umlaut and fracture receive extensive treatment except that the author has apparently not found it worthwhile to date the stages of these developments. John Svensson's theories of diphthongization appeared too late for consideration in Krause's *Abriss*.

The book has profited by a quarter of a century of research following Noreen's final edition in 1923. Citations of sources could not be made, however, nor indications of conflicting interpretations. This has led, for example, to the statement (p. 14): "*Edda* (für \**Ódda*) 'Buch von Oddi,'" without a hint that this admittedly probable etymology had ever been questioned. The book contains a preface, a table of abbreviations, a table of contents, a two-page introduction, and a welcome index to the more than 2000 words treated in the text. The paper, at least of the review copy, is of decidedly uneven quality, and the stitching and glueing are poor. In its character of grammatical summary this work lacks a section on syntax and hence cannot serve as a substitute for the excellent grammars by Heusler or Iversen, insofar as it does not present a well-rounded introduction to *Altwestnordisch*, but for quick reference, and as an authoritative survey and *repetitorium*, it will be invaluable.

ERIK WAHLGREN

University of California  
Los Angeles

*Three Icelandic Sagas. Gunnlaugs saga ormstungu*, translated by  
M. H. Scargill. *Bandamanna saga, Droplaugarsona saga*,

translated by Margaret Schlauch. Princeton University Press, Princeton, New Jersey, for the American-Scandinavian Foundation, New York, 1950. Pp. 150. Price, \$3.00.

Translating is not a science, but an art. Like all forms of art, it constantly undergoes development and change, reflecting thus the temper and the insights of a given generation as well as the interpretive skill of the individual translator. The Icelandic family sagas clearly form a class of narrative destined, on the basis of pure merit, to remain current for as long as the art of reading survives. Styles in saga-translating have varied a great deal, even during the past generation, and this is wholly to the good. There is abundant evidence that modern literary taste is being combined with philological learning to produce on this continent a *corpus*, long needed, of highly acceptable renderings of the sagas. In sponsoring such translations, the American-Scandinavian Foundation continues the lead it has asserted for over a generation in the realm of cultural exchange.

*Three Icelandic Sagas* contains new translations of two popular shorter sagas, by a Canadian scholar and by Professor Schlauch, respectively, together with Miss Schlauch's rendering of *The Saga of Droplaug's Sons*, the first complete English translation of this saga ever to be published. Each saga is prefaced by a short introduction and followed by several pages of notes, in both of which aptness and economy are combined. The Icelandic titles included for each saga suggest that this practice should become standard for *all* translations. Chapter headings have been added, in keeping with a commendable tradition. The brief table of contents makes no mention of the five attractive, stylized pen drawings scattered throughout the text. Together with the colored frontispiece, these are the work of H. G. Glyde.

The choice of sagas is a fortunate one from the viewpoint of balance, with the tragic love story of the serpent-tongued Gunnlaug, the clever psychology and intrigue portrayed in the *Banded Men*, and the stubborn heroism of the sons of Droplaug combining to afford a representative view of the shorter masterpieces in this genre. The style of all three translations is excellent, with honors equally divided between the two translators,

and there is no trace of those qualities which obscure, for those who rely on earlier translations, the intent of the original author. Notwithstanding Miss Schlauch's tactful reference to William Morris, no apology is required for re-establishing for modern readers that rapport between narrator and auditor that depended on and proceeded from the original naturalness and *modernity* of the saga style. Professor Schlauch chooses to follow L. M. Hollander's lead in preserving the basic qualities of the twelve skaldic verses appearing in her two translations, whereas Mr. Scargill turns the twenty-five stanzas of *Gunnlaugs Saga* into rhyme. The average reader will doubtless prefer the latter solution, but one admires the skill displayed in both cases. On the basis of sampling, these saga translations prove to be accurate and faithful to the spirit of the originals. The reviewer has compared *The Saga of Droplaug's Sons* with his own unpublished translation of the same work and clearly to the advantage of Miss Schlauch!

Place names in this volume appear untranslated. The practice is certainly warranted; resulting disadvantages in comprehension might be offset if future translators were to include a brief table of place names with an interpretation for each, chiefly to help fix the locale. I note an occasional compromise form, such as "Húsastead." In a previous review (SS, XXII, 129) I questioned the practice of using acute accents to mark vowel length in translated name-forms. Such (nominative) spellings as "Kveldúlf," "Grím," and "Thórd" are neither Icelandic nor English, but illogical hybrids. It would take more than that, however, to detract from the impression of an artistic triumph, worthily seconded, as far as the physical appearance of the volume is concerned, by the Princeton University Press.

ERIK WAHLGREN  
*University of California*  
*Los Angeles*

Toldberg, Helge. *Grundtvig som Filolog = Teologiske Studier Nr. 8 Dansk teologisk Tidsskrift. II. Afd.* G. E. C. Gads Forlag, Copenhagen, 1946. Pp. 152. Price, 9 crowns.

Stevns, Magnus. *Fra Grundtvigs Salmeværksted*. Udgivet af Henning Høirup og Steen Johansen.=Skrifter udgivet af Grundtvig-Selskabet III. I Kommission hos Gyldendalsk Boghandel—Nordisk Forlag, Copenhagen, 1950. Pp. 132. Price, 10.50 crowns.

The contents of *Grundtvig som Filolog* do not quite correspond to its title; it comprises a series of philological essays on several subjects: the psychological aspects of Grundtvig's use of language, the effect of Grundtvig's reading on his development as a philologist, Grundtvig's knowledge and study of foreign languages, Grundtvig's use of proverbs, and Grundtvig as a translator. Helge Toldberg has produced a decidedly un-Grundtvigian book. Assembling his material with painful exactness and writing in a somniferous style, he has demonstrated astonishingly thorough scholarship. He has made a number of significant observations: that when Grundtvig wrote and translated he was at the mercy of formal and aural associations between words; that as a young man Grundtvig did not approve of the popular ("folkelig") style which he later adopted; and that in his use of proverbs Grundtvig drew predominantly from printed sources.

Although Toldberg is an apologist for Grundtvig, his presentation leads one to the conclusion that, considered as a philologist, Grundtvig was a subjective and impulsive worker and a careless, rapid—and imaginative—translator. Toldberg aptly characterizes Grundtvig's literary work as a synthesis of language, form, idea, and myth, and describes Grundtvig as an inquisitive, pioneer linguist and as a poet and an antagonist of formalism. Indeed, Grundtvig described himself as "hælvten Skjalde og hælvten Bog-Orm" and (in a letter to an English friend) as "a particular compound of History and Poetry."

In contrast to Helge Toldberg, the late Magnus Stevns was an enthusiast rather than a researcher. The nine essays, dating from the years 1938 through 1949, which have been assembled in *Fra Grundtvigs Salmeværksted*, demonstrate his admiration and respect for Grundtvig. The pious mood of the essays is indicated by this baroque passage, not a little reminiscent of the poet-prophet himself (p. 69):

Han sprænger med sin Bøn Himmerigs Port for at hente Kristus ind i sin Angst. Han tvinger med Ordet Jesus og med Jesus Ordet, indtil Kristus, Guds levende Ord, bor som hjemme hos ham i selve Frelsernavnet. Det er Jakobskampens Paian: Jeg slipper dig ikke, før du velsigner mig!

Stevns's methods are fundamentally those of a textual analyst. Some of his comparisons are good, but conclusions are often lacking. Occasionally Stevns gives some insight into the mind of the creative poet, but more frequently he concentrates on minutiae. The most important essay in the volume is "Grundtvig og Kingos Salmer" (pp. 86-105), which has already been discussed in this journal (May 1950) in a review of *Grundtvig-Studier 1949*.

P. M. MITCHELL  
University of Kansas

Bukdahl, Jørgen. *The North and Europe*. Offprint from *Adult Education in the Struggle for Peace*, edited by the International People's College, Elsinore. Translated by Percy Wait. G. E. C. Gad, Copenhagen, 1949. Pp. 53.

Europe's basic cultural pattern is Grecian-Christian-Roman. This "pattern is supernational, it points steadily to the human being and that which is of him, to the international, world citizenship, the universal (p. 11)." As Kierkegaard put it, "You must first learn to say *I*, before you can say *we*." According to Bukdahl, Herder was the first and only great thinker who realized this principle of how world citizenship developed only from the truly national. Herder's *Ideas Relating to the Philosophy of History* is therefore Bukdahl's starting point for an understanding of how world citizenship can be achieved and peace be attained. Herder "conceived the relation between freedom and necessity, between rootedness and emancipation—which is the law of every living thing (pp. 13-14)." No nation can achieve supernationalism by forsaking nationalism, but by making nationalism (always in the good sense, the Grundtvigian sense) so strong that it is not destroyed when universal union is attained. Language and culture are local or national; civilization is universal. How does this view affect Bukdahl's estimate of the writers of Scandinavia? What has literature contributed to a realization of this goal in Scandinavia?

Romanticism was the movement that released the energies in Northern Europe for a real understanding of the national. The poets were the liberators, the emancipators. Bukdahl considers in turn the romantic movements in Norway, Sweden, Denmark, Finland, Iceland, and the Faroe Islands. In each instance he shows the return, through the writers (Norway: Wergeland, Aasen, Kinck, Garborg, Aukrust, Duun; Sweden: Tegnér, Rydberg; Denmark: Oehlenschläger, Grundtvig, Kierkegaard, Henrik Pontoppidan; Finland: Lönnrot, Snellman, Runeberg, Alexis Kivi; etc.), to the cultural origins of the people, to the national. For example, Norwegian Landsmaal and native culture *had* to oppose the Dano-Norwegian language and culture so that the latter should be completely supplanted. Finnish likewise *had* to oppose the Swedish, but the balance in Finland's dual culture would be destroyed if Finnish were to supplant Swedish entirely. Iceland, of all six regions, did not have to go through the liberating process of romanticism, for her people were never divorced from their origins. The author makes the interesting observation that the Icelanders, although they are closer to their traditions than any of the other Scandinavians, are fully receptive to any and all foreign influences—they are the most national and so are or can be the most universal of all.

Bukdahl holds no brief for the views of the literary historian. To him, the importance of a writer in the cultural sense makes him more significant than greatness in the literary and aesthetic sense. Those writers are the most significant who did most to mould the nature of opinion on which true nationalism was founded. Thus while Oehlenschläger is the greatest Danish poet, Grundtvig is the more significant, because the former did not have "a cultural personality," whereas the latter did. The reader will be amazed that Bukdahl does not consider Strindberg as an important force in the national rebirth in Sweden, and also that Bjørnson is omitted from the list of truly national poets of Norway. Bukdahl explains the latter omission on the basis of language: "Viewed linguistically Bjørnson, Ibsen, Kielland, and Lie are the grand finale of the common Dano-Norwegian culture (p. 30)." And, "As a poet, he [Garborg] does not reach the heights of Ibsen and Bjørnson, but in every respect

he is more important where the relation between the National and the European is concerned (p. 33)."

The final point in Bukdahl's argument with regard to the significance of a nation's writers in the establishment of nationalism, which is a preparation for universalism, is that they must also have universal appeal. Thus Duun, rooted in the local, should be more universal than Hamsun, rooted in nothing. The word obviously does not answer for the deed. On the national level Bukdahl's argument seems convincing, but on the universal level it breaks down. To modern Europeans and Americans such names as Strindberg, Ibsen, and Hamsun mean infinitely more than Rydberg, Kinck, or Oehlenschläger. And since we are concerned with the national forming a "bridge" to the universal, where are Verner von Heidenstam, Selma Lagerlöf, and Hans Christian Andersen, none of whom are mentioned in Bukdahl's essay?

SVERRE ARESTAD

*University of Washington*

Bredsdorff, Elias. *Danish Literature In English Translation. A Bibliography*. Ejnar Munksgaard, Copenhagen, 1950. Pp. 198. Paper bound.

Anyone who would like to enjoy a course of reading in Danish literature, but who to do so must use English translations (which often are difficult to find) either as substitutes or as aides in reading the originals, will want this inexpensive little guide. Its compiler, Elias Bredsdorff, Lecturer to Cambridge University, England, is a well-known expert in the field of Danish-English relations. In the thorough research herein recorded, he acknowledges help from such scholars as Brian W. Downs of Christ's College, Cambridge; R. P. Keigwin; F. T. K. Carøe of the Cambridge University Library; R. G. McClean of Birkbeck College, London; H. Topsøe-Jensen, Chief Librarian of the University of Copenhagen; and Laage Petersen, collector of the largest H. C. Andersen library in the world. This is high-class scholarship placed in the service of the general reader. It is published with the support of the Rask-Ørsted Foundation.

Mr. Bredsdorff has recorded not only the translations of

complete books, but also the translations of brief poems, essays, etc. He has hunted down fugitive translations of items dispersed like refugees in a hundred-and-one magazines, anthologies, etc. See, for example, his record of translations from Jens Baggesen, Steen Blicher, Holger Drachmann, and Kaj Munk. The main divisions of his book are: I. Books and Articles about Danish Literature. II. Anthologies of Danish Literature. III. English Translations from Danish Authors, and Books and Essays on Individual Danish Authors. These books and essays (see, for example, the list of those on Kierkegaard) are admirably selected. There is added a "Supplement: A Hans Christian Andersen Bibliography," which is the most nearly complete record of English translations and criticisms of that great author. Incidentally, it records that not less than thirteen of Andersen's stories were printed in the United States earlier than they appeared in Denmark. This bibliography records curious, and sometimes amusing, facts—among the latter a fact which ardent enthusiasts will welcome as a truly prophetic sign, namely that the first Danish work translated into English (in 1533) was entitled *Den Rette Vey Til Hiemmerigis Rige*, "The Right Way to the Kingdom of Heaven."

The mistakes that I have noticed are few and trifling. On page 163 "som" should be "some." On page 9 our Congressional Library is twice called "the American Congress Library." Too late to be recorded appeared the second edition of R. P. Keigwin's admirable *In Denmark I Was Born* (1950). To the list of important Kierkegaard studies I suggest that one add Walter Lowrie's incisive "'Existence' As Understood by Kierkegaard and/or Sartre," *Sewanee Review*, Summer, 1950.

ERNEST BERNBAUM

*Freedom's Haven*

*Jaffrey, New Hampshire*

*Twentieth Century Scandinavian Poetry: The Development of Poetry in Iceland, Denmark, Norway, Sweden, Finland, 1900-1950.* General Editor, Martin S. Allwood. Marston Hill, Mullsjö, Sweden, 1950. Pp. xxiii+397.

This is the kind of book through which the new one-world

will arise. It furthers international cultural co-operation and intercommunication. Its General Editor, Professor Martin S. Allwood, was born in 1916 at Jönköping of a British father and Swedish-Finnish mother. After graduating from Jönköping High School, he proceeded to Cambridge, England, where he graduated B.A., 1938, and A.M., 1939. Thereafter he taught English at Tagore's Santiniketan University in Bengal (1939); published the first Swedish Community Survey (1943); was a Lecturer in English at Columbia University (1947); and then a Professor of Sociology in Geneva, N. Y., and a Director of the Marston Hill Anglo-American School at Mullsjö, Sweden. He has written several volumes of poems in Swedish, has edited *Amerika-svensk lyrik genom 100 år*, and published two volumes of translations into English. Professor Allwood has secured as Assistant Editors: for Iceland, Stefán Einarsson; Denmark, Knud K. Mogensen; Norway, Inga Wilhelmsen Allwood, Gerhard Knoop, Carl Nesjar, and Harald U. Sverdrup; Sweden, Lars Forssell; Finland, Helena Marklund and Richard Impola. The book is published in Sweden, but was printed in Denmark, the printing being "arranged" by the Scandinavian Book Club of Franklin Park, New Jersey, U.S.A. Introductions for the several sections were written by Stefán Einarsson for Iceland, Harald Engberg for Denmark, Harald U. Sverdrup for Norway, Johannes Edfelt for Sweden, and Birgitta Parland for Finland. In short, about fifteen experts from five different nations have given thought and labor to the making of this book.

The distribution of space, by pages, is approximately as follows: for Iceland, 27; Denmark, 78; Norway, 80; Sweden, 123; Finland-Swedish, 38; and Finland, 9. Needless to say, some non-Swedish Scandinavians will probably protest that the editor has exaggerated the relative importance of the Swedish contribution. Two-thirds of all the translations from the poems (approximately 600) into English have been made by eight translators—in the following order:

M. S. Allwood	(Swedish)	285 poems
Thorild Fredenholm	(Swedish)	23
Carl Nesjar	(Norwegian)	21

C. W. Stork	(Swedish)	20
R. B. Vowles	(Swedish)	20
M. A. Árnason	(Icelandic)	18
Inga W. Allwood	(Norwegian)	17
R. P. Keigwin	(Danish)	15

The standards of translation to which the editors wished to adhere are the very highest. The motto of their book quotes Rossetti's famous words: "The life-blood of a rhymed translation is this—that a good poem should not be turned into a bad one . . . literalness of rendering is altogether secondary." Most of the translations seem to me satisfactory. To praise them more highly than that would, in my opinion, be untruthful. Some of them satisfy Rossetti's ideal; others, in various degrees of declension, do not. Students should find a comparison between the originals and the translations an instructive exercise in developing a sensitive feeling for linguistic differences and literary styles. In this way, and in several other ways, this book offers stimulating problems for college classes and reading clubs. It affords a broad view, not so easily obtainable hitherto, of the great varieties of Scandinavian poetry of today—a service of the highest importance if we realize that poetry is the truest and deepest expression of the soul of any and of all nations.

May I close with a comment which I request to be considered as of lesser importance than what I said above? The sub-title: "The Development of Poetry" seems to me over-ambitious. I do not feel that either the Selections or the Introductions clearly outline a "development" such as a literary history of Scandinavian poetry might supply. There is mention, in the Introductions, of innumerable different moods and styles of the various poems in the various languages. Terms like the following are tossed about: "Ulyssian despair, self-expression, social revolt, romantic-realistic, satiric, melancholy, Viking extroverts, anti-naturalism, impressionism, Fragmentariness, socialism, modernism, anxiety, return to the primitive, Biblical inspiration, World of chaos and destruction, Dadaism," etc., etc. But neither in the Introductions separately, nor in them taken altogether, does any clear-cut pattern seem to me to appear. The art of ex-

position is theoretically supposed to make the actually confused appear coherently clear. I do not believe it has been done in this case. But here again this book gives students an opportunity to do some exploration and excogitation on their own free enterprise.

ERNEST BERNBAUM

*Freedom's Haven*

*Jaffrey, New Hampshire*

Bengtsson, Frans G., *A Walk to an Ant Hill and Other Essays*. Translated by Michael Roberts and Elspeth Schubert, née Harley. The American-Scandinavian Foundation, New York, 1951. Pp. 291. Price, \$3.00.

This is high-class literature, yet uncommonly entertaining. It is, in turn, profound, philosophic, symbolic, and imaginative, yet realistic and captivately simple. These essays are classic both in form and content. Their style demonstrates that even the crassest realistic details can be reproduced, in effect, in lofty refined language. It is poetry in prose, exquisitely executed by a thinker, observer, and sensible esthete. Read any part, whether about the tiny creatures in an ant hill or about a chosen historic personality, and you will finish the essay with a feeling of elevating enjoyment. We may well believe that the author, "as an essayist," is what the book jacket claims him to be, "unrivalled in Sweden." Long ago critics discovered his "brilliant style," "sparkling wit," and feeling for the "romance and heroism of the past." His last collection of essays required 40,000 copies in short order.

Of course, the reviewer admits that he is favorably prejudiced. He had read Bengtsson's novel *Red Orm* about an adventurous Viking, and his sympathetic, unique, psychologically penetrative biography of Charles XII. Frans G. Bengtsson has an enviable amount of learning at his disposal, naturally procured through vast reading in many fields. His interests are universal. Special essays in this volume deal with Alexander the Great (in "The Silver Shields"), Charles XII, the Duke of Wellington, Stonewall Jackson, Robert Monro, Sergeant Bourgonne, "The Long-Haired Merovingians" (a fascinating story), and that incredible poetic genius and rascal François Villon.

And Bengtsson seems equally well at home in the background of any one of them. It is, frankly, amazing. The wonders and beauties of nature, the perspectives of history, the cruelties of tyrants and tyranny, and the hidden sufferings—from weakness or greatness—of the human soul are all known to him.

To say that the author has a keen sense of observation is trite, for his work penetrates much deeper into the reader's mind than that of most writers, and this because he has so many attractive and wholesome qualities: a happy form of comparative analysis, as in "Winterfolk"; realism and humor, as in "How I Became a Writer" or in "My First Visit to the Photographer"; contemplation, as in "The Old Oak" and "Thoughts in the Grass"; and gentle and informative criticism, as in "In Front of a Bookcase," where Bengtsson, among other features, names many of the literary works (not his own), native and foreign, which especially appeal to him. His tastes are catholic and international. He is careful to emphasize in substance that a private library should be one of selection and quality rather than quantity and fancy bindings to impress a visitor.

A word about the translators. These are to be congratulated: only they who have attempted seriously to reproduce a literary masterpiece in another tongue can appreciate the success and magnitude of their task. Mr. Roberts is a professor at Rhodes University College in Grahamstown, South Africa; and Mrs. Harley Schubert is a Scotland-born teacher and translator in Sweden. *A Walk to an Ant Hill* has been a global enterprise.

ADOLPH B. BENSON

*Yale University*

### BOOK NOTE

*Grundtvig-Studier 1950*, the third yearbook to be published by the Grundtvig Society (Copenhagen: Gyldendal 1950, pp. 110) addresses itself to theologians and historians. Bishop C. I. Scharling has undertaken to delineate Grundtvig's eschatological views (pp. 7-56), and Erik Møller has written a carefully documented article on Grundtvig's political efforts and interests during the years 1848-1850 (pp. 57-95). There are English summaries of these articles as well as the other two contribu-

tions, an obituary notice about Grundtvig's grandson Vilhelm Grundtvig and a critique of Robert Neeiendam's essay on Grundtvig and the theatre. Unfortunately the editor of *Grundtvig-Studier* has not yet seen fit to incorporate a current Grundtvig bibliography into the publication. Such an addition to the year-book would enhance its usefulness.

P.M.M.

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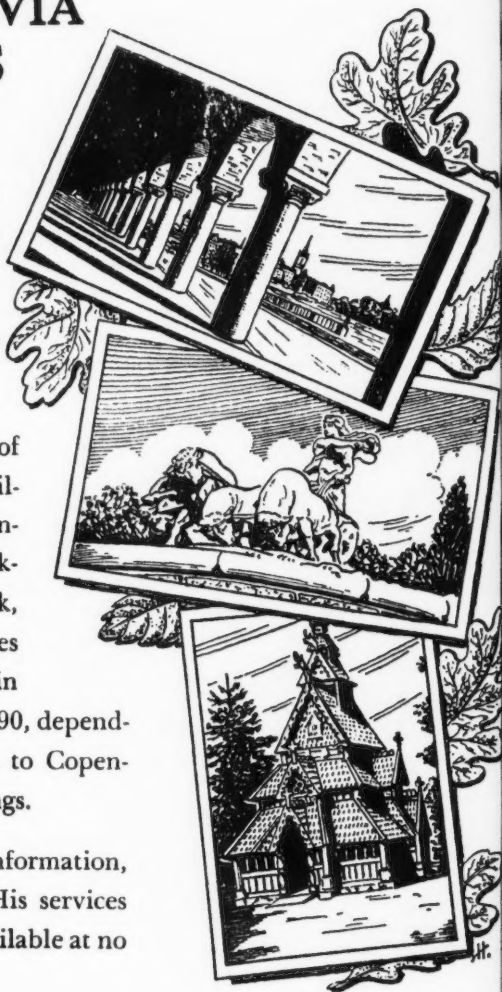
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